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Denbow's
Colorful Enamel
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LAPIDARY JOURNAL JEWELRY ARTIST



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ABOUT OUR COVER:
Kirsten Denbow's Colorful Enamel Dome Ring, page 58; inset: Roger Halas's Alien vs. Predator Ear Cuff, page 46.

PHOTOS: JIM LAWSON



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Not Your Average... Anything



HOW MANY JEWELRY TECHNIQUES

are there, someone once asked me. I didn't have a mirror handy, but I suspect I blanched. It's not an unreasonable or idle question if you're thinking about taking up the craft, *but what exactly do you mean by jewelry technique?*

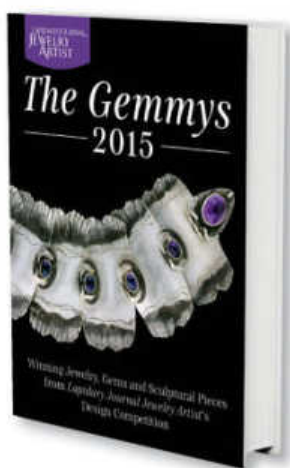
Without slicing and dicing them, there are easily a couple dozen things you can do as a metalsmith, and an equally broad three more areas of gem cutting, if you count all of carving as one. You might not care to do that, though, as there are variations on carving, enameling, and so on. Beyond that, you could, and many people do, incorporate an almost infinite variety of materials into jewelry, each one needing some kind of TLC if not the dedication of learning that medium's own specialized tools and techniques.

Practical as that question might be, a more fun one for me is: how can you possibly make a piece that is new and fresh and compelling using the same materials and techniques that people have been using for thousands of years, even if you can add some newly developed items to the 21st century list? This is something I ask myself every time I walk through a good craft show or museum exhibit, or page through its catalog or an artist roundup in this magazine — because every time I do one of those things, I see something new that I love and it floors me. Although I like pondering this question, I have no answer for it and don't expect to find one; I just feel honored to be among a group capable of pulling off such a magical trick.

For an eye feast of some of the most interesting contemporary use of gems and metals and jewelry using anything at all, you can't do much better than our new book, *The Gemmys 2015: Winning Jewelry, Gems and Sculptural Pieces from Lapidary Journal Jewelry Artist's Design Competition*. It's an elegant volume filled with beautiful, clever, astonishing, subtle, and otherwise remarkable work from artists around the world. And unlike a fleeting show or traveling exhibit, you can go back to this showcase again and again.

Available at bit.ly/Gemmys2015.

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LAPIDARY JOURNAL JEWELRY ARTIST

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NEXT TIME:



Kirsten Denbow's Colorful Enamel Dome Ring, COVER

Riff on a design feature of this piece such as color, texture, form, value, line, space, repetition, balance, contrast, unity, or variety for your sketch.



Sketch a setting for this carnelian cabochon, cut by John F. Heusler, G.G., from Smokin' Stones, page 26.

DEADLINES: OCTOBER 31, 2015

Email digital scans at 300 DPI or send photocopies of no more than three sketches per challenge, indicating the design factor that is your starting point. Sketches will not be returned.

WRITE TO US ANYTIME:

What do you think about what you've seen and read in *Lapidary Journal Jewelry Artist*?

SEND SKETCHES & LETTERS

for possible print or online publication to: Karla. Rosenbusch@fwcommunity.com; or Lapidary Journal Jewelry Artist, 88 Glocker Way, #299, Pottstown, PA 19465.

Include your name, city, and state, and indicate "Your Turn" on the subject line or envelope.

› DESIGN CHALLENGES

YOUR COVER RIFFS:

Designs based on Kate Furman's Growth Rings Wooden Brooch, May/June, 2015.



Shevvy Baker
Louisville,
Kentucky

Maggie Morawietz
San Antonio, Texas

YOUR SETTINGS:

Designs based on ESOTERIC Oro Verde quartz, cut by Jim Perkins, May/June, 2015.



Thomas Wickline
Tacoma,
Washington

Shevvy Baker
Louisville,
Kentucky



Maggie Morawietz
San Antonio, Texas

› LETTERS

Re: "Fossilized Red Oak & Silver Pendant," July, 2015

The shaman by Lexi Erickson in the July, 2015 issue reminded me of some work I did a few years ago when working on my Art Clay senior instructor projects.

For these pieces, inspired by many SW jewelers and my Denver-area instructors, my goal was to get the mirror finish (possible with Art Clay Silver) on the bronze clay fetishes/shamans. But the surprise was the wonderful out-of-kiln patina on the bronze pieces. Patinas pop with a contrasting high polish, although they are unpredictable.

When I did the first one (on the far right of the image), I had intended only to make a metal shaman — no stone. But the patina was so compatible with a turquoise piece I had cut that I added a handmade cold-connected bezel to hold the turquoise.

Elizabeth Lenell, Ph.D.
Arvada, Colorado



From the editors: Thanks for sharing, Elizabeth. We love shamans just as much as you do! To see more of Lexi's shamans and other Southwestern-style designs and to learn her stone-setting techniques for creating them, check out her new video, "Special Approaches for Stones with Lexi Erickson." Available at bit.ly/LexiStones.

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THEIR TURN

a gallery of this issue's contributors

LEE DOWNEY'S Belt Buckle

Mother of pearl, sterling silver
"Jewelry on the Dark Side"
Page 50



PHOTO: COURTESY LEE DOWNEY



PHOTO: JIM LAWSON

LEXI ERICKSON'S Lost Canyons Pendant

Green dinosaur bone, poppy jasper
"Silver Sugar Skull Pendant"
Page 34



PHOTO: COURTESY NICHOLAS LIU

NICHOLAS LIU'S Athena Earring

Black and yellow
gold, diamonds,
white sapphire
Trends
Page 42



WANT TO CONTRIBUTE?

Share your expertise with other readers in a project, demo, or article and you'll be invited to show an example of your work here. Contributors' guidelines can be requested by emailing MWhite@Interweave.com, subject line: LJJA Guidelines.

PHOTO: JIM LAWSON



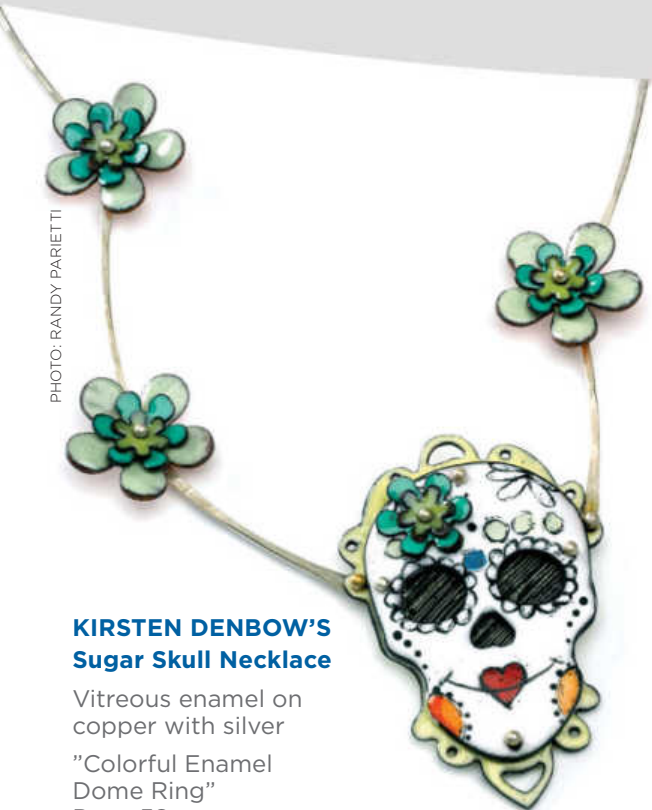
**HELEN DRIGG'S
Green Pendant**

Recycled printed steel, sterling, copper, silk,
recycled fibers, carnelian, serpentine

Cool Tools & Hip Tips, Page 14

"Bezeled Resin Birds Necklace," Page 18

PHOTO: RANDY PARIETTI



**KIRSTEN DENBOW'S
Sugar Skull Necklace**

Vitreous enamel on
copper with silver

"Colorful Enamel
Dome Ring"

Page 58

PHOTO: ROGER HALAS



**ROGER HALAS'S
Mandalorian Mythosaur Skull Buckle**

Brass, stainless steel, wax, powdered carbon

"Alien vs. Predator Ear Cuff"

Page 46

"Jewelry on the Dark Side"

Page 50

The *Lapidary Journal Jewelry Artist* Doer's Profile

Page 72

PHOTO: COURTESY ELEMENTAL ADORNMENTS



**CHRISTI ANDERSON'S
Garden Gate Heart**

Fine silver PMC

"Jewelry on the Dark Side"

Page 50

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Franklin, NC.....July 23-24-25-26

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Minneapolis, MN....September 27-28

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Orlando, FL.....October 23-24-25

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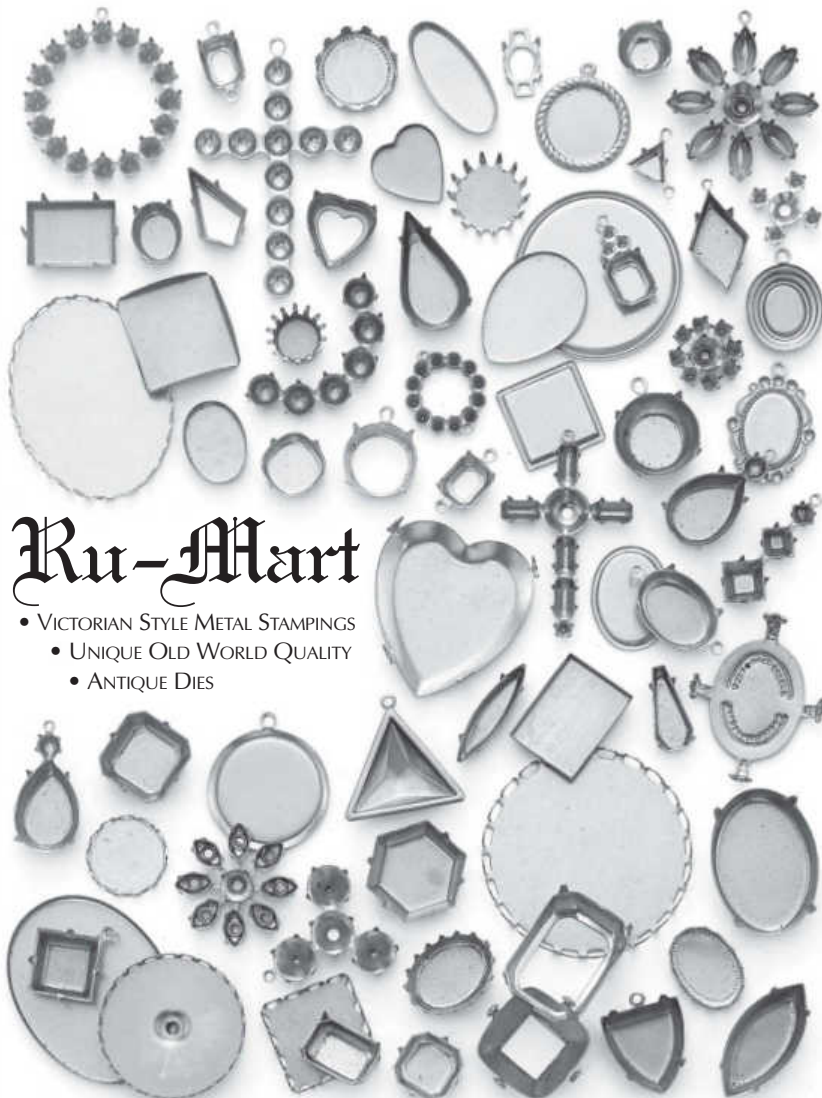


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By Cathleen McCarthy

Lessons from the Fall

Necessity is the mother of invention, so they say, and there's been a lot of inventing — and re-inventing — going on in craft and commerce in recent years. Even for established art jewelers, the Great Recession turned things upside down.

When the economy crashed seven years ago, studio jewelers who were getting a foothold in the craft circuit found themselves unable to afford the juried shows that had been their bread and butter. They looked with envy at the generation before them and felt like they'd had it easier.

But even Baby Boomer jewelry artists who had established a lucrative niche with galleries and craft shows found themselves floundering. "The world has changed since 2008," says Carolyn Morris Bach. "It's like a little bomb went off with the economy."

Gallerists who set up shop in the '70s and '80s began retiring a few years ago. With art and retail taking its own hit, it was becoming tough for them to turn a profit. "A lot of my accounts just don't exist any more," Bach says. "It was the perfect storm. The economy tanked, the price of gold skyrocketed, and the galleries were not selling anything. It was frightening."

Seven years later, adjustments have been made. Here are a few lessons survivors have learned.

Lesson 1: Diversify Revenue Streams

This sounds like a line from the *Wall Street Journal*, but it applies to anyone selling anything, including handmade jewelry. With retailers no longer spending big money at high-end wholesale craft shows, jewelry artists such as Danielle Miller began questioning the sizable amount they were investing in booths and travel expenses. Watching what fellow jewelers were doing online, Miller opened her first shop Etsy in 2008 and, a few years ago, stopped coming to the Buyers Market show, her bread and butter for 13 years.

It took a while to figure out how to incorporate e-commerce and shift her brand from the show circuit to the web, but eventually, she carved out a custom and bridal



ILLUSTRATION: STEPHAN PARK

niche, using Etsy for overflow, production, and discontinued lines. A couple of years ago, she built on this further by establishing her own ecommerce site. These days she has downsized a bit but feels more in control.

Lesson 2: Embrace Online Marketing

Generally speaking, those who jumped right in to online marketing and social media fared better than those who resisted — and, in many cases, continue to resist.

Even for dyed-in-the-wool technophobes, it's not too late to explore this and find a way in that feels right for you. That doesn't mean you have to tweet and post five times a day, but it might mean hiring someone to make your website fully functional and setting up a Facebook page for your business — or possibly an Instagram account — and then tending to them a few minutes a day.

Lesson 3: Introduce Mixed Metals For Flexibility

As the price of gold began to shoot skyward, goldsmiths working in the classical mold struggled. Certain looks

simply don't translate to sterling. Those designers have had the toughest time adjusting, and many had to seriously scale back or reinvent their brand.

Those who had a more organic look phased out the gold and introduced more mixed metals. Compare the work of Carolyn Morris Bach today to that of a decade ago, for example, and you see a lot of the same motifs and techniques. But where the frames used to be hammered gold, now they're hammered sterling with gold accents.

"I used to be able to buy a 24-gauge sheet of 18K gold that measured six inches by twelve inches for \$4,000," she says. Now the same amount buys her a quarter of that.

Never has there been a better argument for incorporating found objects and organic forms. Luckily for Bach, that's the primary motif of her work. "Thankfully, my genre of work does not require gold," she says. "In fact, a lot of my customers really can't afford it, so being able to make it in silver is actually a plus."

Lesson 4: Evolve With Your Customers

Even with the current trend for yellow gold, many women beyond a certain age simply prefer white metals. When your skin tone becomes more sallow, yellow is a tough color to carry — yet another reason to incorporate white metals into your lines from the start. At least you have the flexibility of favoring one over the other.

"Some of my colleagues can't do their work in silver. They're goldsmiths and they're stuck with that," Bach says. "But I can get away with it." These days, she uses silver for bezels and anything that uses a lot of metal, but manages to maintain a high-end craft look by keeping signature parts — in her case, "the little twigs" — in 18K gold.

MORE JEWELRY BUSINESS TIPS FROM CATHLEEN



Want to learn more about successfully branding, marketing, and selling your jewelry? Get more of Cathleen's advice in the digital compilation of her Net Profits columns, "How to Sell Jewelry Online: Collected Net Profits, 2012-2013."

Available at <http://bit.ly/CollectedNetProfits>

Lesson 5: Have a Production Line in the Mix

On one end of the art jewelry spectrum is one-of-a-kind, at the other is the production line. Some studio jewelers such as Marne Ryan have always had a production line, and it's proven a harbor in the storm. While demand for her forged art pieces waxes and wanes, she can fall back as needed on the ring production line she has always kept on the backburner.

Bach always resisted the idea of a production line, preferring to make every piece by hand. This has helped to boost the value of her jewelry — it really is art in the traditional sense, each piece made by her own hand, guaranteed. She's not the first artist to draw this line. Alexander Calder faced the same pressure to mass-produce his jewelry before his art career took off, and he resisted for the same reasons. In the long run, this can make art jewelry more collectible — but it's a tough line to hold when the rent comes due.

Bach admits this is becoming a difficult position. "I think the trend — I've

heard many gallery owners say this — is well-made production jewelry," Bach says. "I call that squiggle earrings and doodads on a chain."

So far, she has managed to resist the pressure, but says the writing is on the wall. Those establishing a brand these days would do well to put some energy into producing an interesting production line from the start.

CATHLEEN MCCARTHY is a freelance writer whose stories appear in *Town & Country*, *Art & Antiques*, and her own site, TheJewelryLoupe.com.

find more online

"Should You Have a Production Line?"



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COOL TOOLS & HIP TIPS

BY HELEN I. DRIGGS | PRODUCT PHOTOS: JIM LAWSON

Artistic and economic, plus color!

Plastic Fantastic

THERE'S *PLASTIC*, AND THEN, there is Plastic. You'll know the difference because you can see and feel it. Trust yourself and your artistic judgment, and you'll find that plastic can be a way-cool thing to use. Personally, I adore repurposing found, vintage plastics — like Bakelite, celluloid, and those transparent, girly flower buttons from the 60s — they just float my boat. It's the color. Juicy. And the cost? Next to nothing. Plastics were huge in the jewelry of the '60s and are enjoying new popularity today, thanks to developments in 3D printing and formulas for acrylic resins and polymers. You see, plastic isn't bad per se. It's how you use or reuse it that makes the artistic statement. Just like any other raw material . . .

Since its invention in 1907 when chemist Leo Baekeland created the first all-synthetic plastic named Bakelite, plastic has been an inexpensive and popular jewelry material. It's been used to simulate natural materials, and plastic tools are critically important for some tasks in the workshop, like non-marring mallets or nylon forming stakes. Plastic has been pivotal in manufacturing, design, science, art, and medicine. Just think how many times you use it or touch it every day — a good news and bad news thing, since there is now so much of it that it has become an ecologic disaster. That's why I recycle and repurpose it as a raw material wherever I can, and I've found that if you use it judiciously, it can both inspire you and help you work better.

Plastic Tools and Consumables

Everyone should own a few plastic/nylon/Delrin tools as part of their general shop inventory. Why? So you can move metal without marring it. It's good to have a few plastic mallets, some rod, a block or two, and an ever-useful short length of 4-inch PVC plumbing pipe to get you out of a bind. Look to other crafts and be surprised by a plastic tool that was created for some other purpose, like these **Pry bars** from Harbor Freight Tools, originally created for wood workers. I got a set for prying open tightly closed fold formed metal. At less than 5 bucks, they are a great investment for studio or bench tasks requiring lifting, prying, scraping, pushing, and prodding. Some sandpaper wrapped around the shaped tips makes for neat little sanding sticks, too.

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As seen in
COOL TOOLS

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- 10 Basic Metalsmithing Jewelry Projects (digital compilation)
- 10 Metalsmithing Basic (digital compilation)

Available now at bit.ly/PlasticCollection.





There is an entire arsenal of nylon-jawed pliers you should seriously take a look at, like these beauties I just procured. **Parallel Pliers** (PLR-864.00) create perfect 90-degree bends in flat stock, and **Ring Holding Pliers** (PLR-842.00) with nylon jaws help you make ding-free band rings and bezels. I also love the **Deep Jaw Bending Pliers** (PLR-849.00) and the **Flat Jaw Pliers** (PLR-275.30) for bezel fabrication. I have been working a lot with printed steel these days, so pliers with non-marring jaws have become very important to me. All these are from EuroTool's extensive line of hand tools.

Jett Sett Ballistic is a tool that you design yourself every time you use it. This reusable "fixturing compound" is a versatile thermoplastic/Kevlar in pellet form. To use it, just heat those pellets in boiling water, then mold the viscous mass into custom handles for tools. Or use it to hold engraving or parts, for securing settings and stones, or for creating molds. Try it for holding slab end cuts at the lapidary saw, too. Plus, the instructions on the package are so amusingly written I laughed out loud when I read them.

MORE AT EUROTOOL.COM

Raw Materials and Finished Components

If you do mixed media work, you'll find it helpful to stock a variety of plastic and polymer consumables in your shop for joining, holding, sculpting, and creating all sorts of trouble. I have a bunch of traditional art-making compounds and mediums leftover from my illustrator days which I still use on a



regular basis, particularly combined with fibers and paper. **Gesso**, **Matte Gel**, and **Blending Gel** are all available from traditional art supply stores, and I use them for painting, creating resists, sealing, and building up layers on the backs of things. **Plastic Resin Glue** and **Mod Podge** are essential for joining papier maché and wood and also invaluable in combination with acrylic resin.

Fimo and **Sculpy** polymer clays are two widely available brands that entire art forms have evolved from. I haven't had much chance to work with polymer clay, but that's rapidly changing for me now that I have ventured into mixed media work. As a former illustrator, I find the Fimo clay colors to be just insane (in a good way), and the ability to transfer, texture, print, paint, mold, unmold, layer, carve, and shape are so inspiring to me. The coolest thing about the Sculpy liquid clay is just that — creating molten metal-like, flowing splat-like shapes is a squeeze away. Polymer clay is a medium I promise myself I will investigate more, especially in combination with electroforming. My only problem is lack of time.

Try It Yourself



PAGE
18

**HELEN'S BEZELED
RESIN BIRDS
NECKLACE**



Perhaps you'd like to start with something closer to "finished" when it comes to using plastics. If so, no worries — there is a tremendous range of opportunity as far as premade components, ready-made objects, and raw materials to try. Nunn Design carries a huge selection of inspiring goodies including premade settings, resins, compounds, clays, tools, and inclusions like crystals, powders, and colorants. What caught my eye was this **Crystal clay** — a fun, easy-to-use, epoxy-based material for creating lightweight, paintable, settable, moldable objects. When used in combination with texture molds or mats, rubber stamps, or other texture sources, it's very easy to create unusual "cabochons" or insertable "stones" for premade findings with settings, or you can push the clay directly into those findings and texture it after. Add crystals for bling, or not. Simply let the epoxy cure and then go on the paint, patinate, or gild it to your heart's content. I made some flexible nature molds in the field a while back and am

delighted to replicate that "collection" using this clay in those molds — without harming or taking one plant, stone, shell, or animal from its natural habitat.

MORE AT NUNNDESIGN.COM

ICE Resin is a delight. It's clear, rock hard when cured, virtually bubble-free, and simple to mix. I spent quality time with its inventor — Susan Lenart Kazmer — during her recent video sessions at the Interweave home office in Colorado. The two of us had a grand time discussing unique ways of experimenting with and using ICE combined with traditional drawing and painting techniques, and I returned home inspired and ready to play. My own work has been progressing nicely since, thanks to her input, and in the meantime, Susan has designed these awesome **White Brass Bezels**, ready for you to embellish and create resin-filled pendants and focal elements of your own.

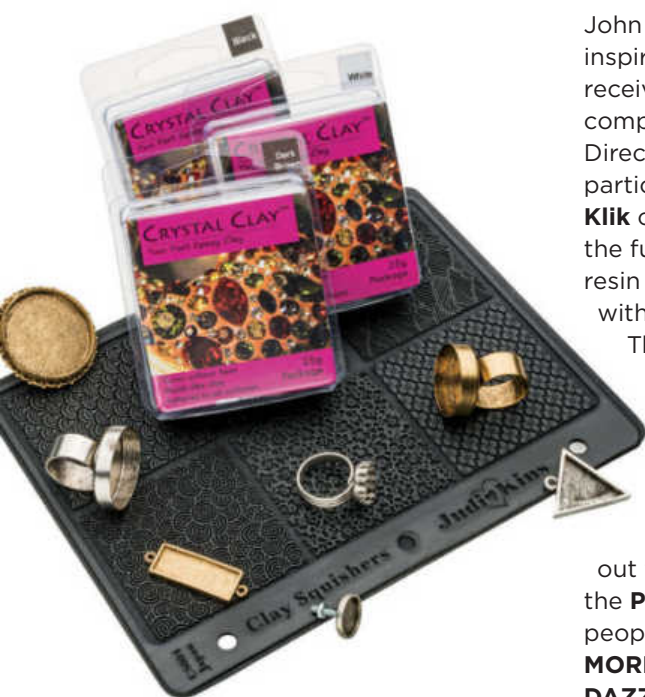
MORE AT ICERESIN.COM

John Bead has an amazing and inspiring product line, and I recently received a fun box of colorful components from Creative Director Fernando DaSilva. I am particularly smitten with the **DIY Klik** components, which combine the fun of creating custom-cool resin or epoxy-filled premade bezels with an already finished leather cuff.

The awesomeness lies here: make a bunch of different bezels of your own design, let them cure, then click them on or off the cuff and interchange them to your heart's content.

If that isn't cool enough, check out the Oh-So-60s **Lucite Chain**, and the **Polyester Pipe**. I mean, color! Color, people. Now, go play!

MORE AT METALCOMPLEX.COM AND DAZZLEIT.COM



COMING NEXT TIME...
Equipment
Essentials for
the Shop

HELEN DRIGGS is Senior Editor for *Lapidary Journal Jewelry Artist* and an experienced metalsmith and teacher. Follow her blog: materialsmithing.wordpress.com; Instagram feed: [hdriggs_fabricationista](https://www.instagram.com/hdriggs_fabricationista); and Twitter feed: [@fabricationista](https://twitter.com/fabricationista) for more jewelry-related fun.

SKILLS

- Fabrication
- Soldering

TIME IT TOOK

Several hours plus
drying time and resin
curing time



**AN
EASIER
WAY**

See page 22



Bezeled Resin Birds Necklace

*Experiment with three bezel styles and encase
found or original art in matte resin*

BY HELEN I. DRIGGS

I ADORE BIRDS and have illustrated and photographed them across three continents. When I found a damaged and discarded children's book on birds at my local library during the annual book sale, I couldn't pass it by. The illustrations had an appealing vintage vibe, and since the book was already damaged, I decided to repurpose it to keep it from the landfill, and I cut it apart. I also had some old printed steel with bird imagery on it, so it was a natural pairing. There are three levels of difficulty for the different bezels, and one thing I have learned over the years is this — if you want to fabricate nice ones, it's best to make them in bunches. I suggest giving them all a go, or just make one with one loop for a simple pendant.



Prepare the Artwork

Photo 1 Select the images you wish to use. Depending on the composition of the paper, sealing it can be time consuming, but it is imperative to completely seal both the top and bottom surfaces. Then seal the cut edges to prevent resin from leaching into the fibers of the paper and creating dark or — worse — transparent areas of show-through in the paper, which can ruin your day. You can use original 2D art or photos for this project, too; just seal the paper the same way.

Photo 2 Before I trim the art, I use professional artist-grade workable fixative to seal the printed paper, and spray at least 2 thin coats per side. Allow the fixative to dry completely before the next coat, and beware — it's smelly, so work outside. It's important to be patient when sealing the paper, but it's totally worth it.

After the fixative dries, cover both the front and back of the paper with at least two coats of matte gel. Again, I always willingly pay for professional



grade art supplies. I used Liquitex in my painting classes in art school and ever since, and I won't use other brands because I know it works. We'll come back to the artwork after fabricating the bezels.

Basic Bezel Fabrication

Photo 3 I decided on one-inch diameter bezels, and I created all 7 of them in one go, plus a few extras. You'll find it helpful to use a dowel or mandrel for uniformity when you fabricate them, and I used a circle template opening the same diameter as my mandrel as a viewfinder when I trimmed the artwork later.



MATERIALS

Resin and catalyst (I used ICE)
Printed paper with bird illustrations
Krylon Workable Fixative
Liquitex matte gel
26 gauge yellow brass sheet
Scrap of 26 gauge round wire
24 gauge patterned brass sheet
12" length of 3mm brass beaded wire
Hard solder
Jax Black patina for brass and copper
16 gauge round brass wire

TOOLS

HAND AND FABRICATION:

Jeweler's saw and 4/0 blades, metal snips, bench shear, snips, 2 sets of chain nose pliers, millimeter ruler, dividers, 6mm and 8mm dowels or round mandrels, hand and needle files, Flex shaft, #54ish drill bit, centerpunch, utility hammer

HELPFUL: 1" steel or wood mandrel

SOLDERING: Torch, striker, tweezers, firebrick, T-pins, Prips flux, quench, pickle, tongs

CLEANUP AND FINISHING: Tumbler and shot; brass brush; liquid soap; 320, 400, and 600 wet dry sandpaper; 6x6 or larger flat, smooth, and glossy ceramic tile; cleanser or pumice powder

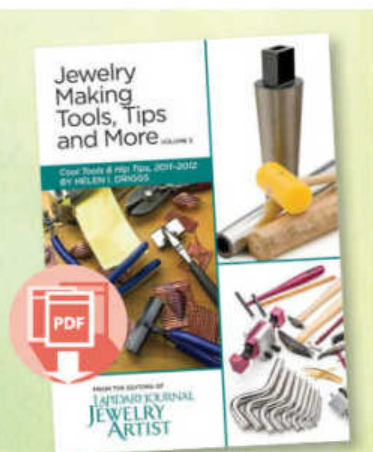
PATINATION: Ceramic bowl, Japanese bamboo brush

RESIN POURING: Circle template, paintbrush, 1" circle paper punch, gram scale, pouring cup, mixing stick, transparent box lid

SOURCES

Rio's brass sheet solder (503-052) is a perfect color match for yellow brass, and the plain 26 gauge sheet, textured sheet, 3mm brass beaded wire and Jax patina all come from Metalliferous. Most of the tools and materials for this project will be available from well-stocked jewelry supply vendors, many of whom can be found in our Advertisers' Index, page 71.

I always willingly pay for professional grade art supplies. I used Liquitex in my painting classes in art school and ever since, and I won't use other brands because I know it works.



In this project and in her Cool Tools & Hip Tips column (see page 14), Helen Driggs tells you how to use some common — and not-so-common — jewelry-making tools. And why? Because she's a tool freak! Who else goes to the annual gem and jewelry shows and gleefully comes home with bags of hammers? To learn more of Helen's advice on tools (and to share her obsession), get the most recent digital compilation of her columns, "Jewelry Making Tools, Tips and More, Vol. 3: Cool Tools & Hip Tips, 2011-2012."

Available now at bit.ly/CoolToolsVol3.



Photo 4 A quick and dirty way to measure a resin bezel is to wrap wire of the same gauge as the sheet around the mandrel tightly, twist, and then cut the circle open. Lay the wire out flat against the millimeter rule and voila! You have your measurement. For my particular 26 gauge brass, I got 85mm. I wouldn't do this for a stone, though — because these bezels are for resin, this method was close enough for me.

Photo 5 I have a sheet shear, so I cut the 26 gauge sheet into strips 85mm x 5mm wide. It's critical to have clean, flat edges on the metal when you solder, so if you intend to make lots and lots of strip sheet, a bench shear is worth the investment. Otherwise (don't hate me), cut the sheet with snips and file it clean. Sand and pickle the brass clean to prepare for soldering, taking special care to eradicate the inevitable grease that always seems to be on brass.



Photo 6 Solder the bezels closed with hard solder. I love the Rio Grande brass sheet solder for this task.

TIP: Let gravity work for you. I set the bezels up with the seam on the firebrick, lay the solder chip over the join, heat the top of the bezel first, then zero in for the melt. Let the brass cool a bit before you quench, too.

Photo 7 Pickle those babies, and then it's off to the sink for a good scrubbing with a brass brush and a little cleanser or pumice powder. Dry the bezels completely, make sure they are round, round, round, and then solder them to their back plates while they are still clean. I cut 1.25 inch x 1.25 inch squares of sheet for the back plates.

TIP: Put the bezels on the mandrel and roll the mandrel against a flat steel block to round and harden the bezels. Don't press too hard, though, or you'll thin the sheet.

For this exact necklace here's what you'll need to fabricate:

A: Two bezels with plain back plates and plain bezels

B: Three bezels with textured metal back plates and plain bezels

C: Two bezels with plain back plates and plain bezels with beaded wire collars

I made 1 extra of each just in case. So go get busy, and I'll leave you to your soldering . . .

Photo 8 The brass beaded wire collar for the level 3 bezels is a bit tricky to shape and solder down if you don't anneal. And you might have to file the two end beads to create an invisible join, so take your time fabricating. Solder the collars closed, test the fit, and clean them up well. When it comes time to solder down to the backplate, flux really well and tuck teeny solder chips between the regular bezel and the beads of the wire. Don't worry — if you have a clean and tight fit, not too much solder, and good flux coverage, they will solder down perfectly.

Return to the Artwork

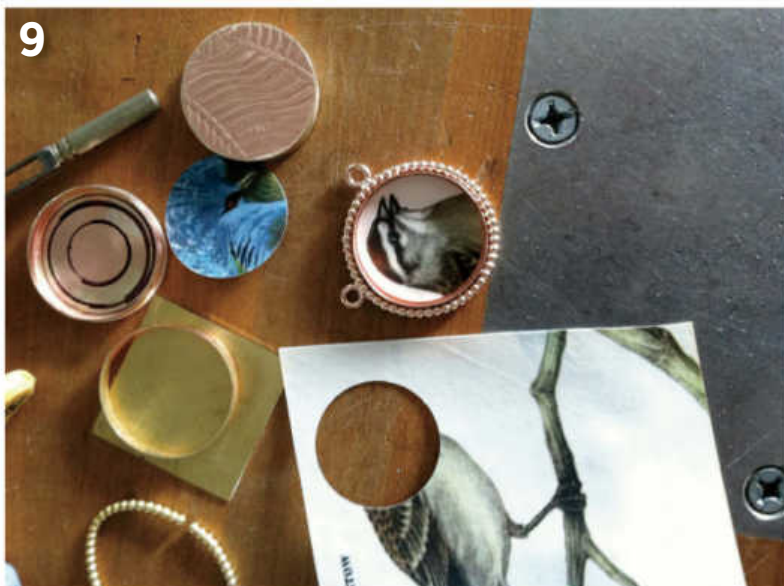
Photo 9 Think about how you'd like to position and crop the artwork. Make sure the paper has a good thick coat of matte medium on both sides, with no blank spots.

Photo 10 I used a 1-inch paper punch from the craft store to cut out 7 bird images plus a few extra. Trust me, resin can betray you when you least expect it so it's best to err on the side of caution. Do not forget to seal the cut edges of the circles with at least 2 coats of matte gel. Don't skip this step or you will hate yourself for being lazy later on. Let everything dry completely.

Fabricate the Double-Faced Bezels

Photo 11 The open-back bezels are the most advanced in the necklace and begin with the "A" fabrication. Draw a line on the inside of the bezel at about 4mm in from the base. Then whack a divot inside the drawn line, drill a hole, insert the saw blade, and trim away the inner circle. Clean finish the sawn edge.

Photo 12 Use tin snips to cut a 1-inch circle for the printed steel inserts. They must fit inside the open back bezel and the printed steel will show through the back. Make sure they fit cleanly or the resin will leak out.



Design Start

I wanted to practice fabricating same size bezels in brass with small variations and also make use of a discarded children's book with charming bird illustrations in it.





AN EASIER WAY

Oh, just make one bezel as a pendant with one soldered loop. I dare you to try and stop...



Learn More From Helen



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COOL TOOLS & HIP TIPS



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14



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16



17

Photo 13 Time for some jump rings. Coil the 16 ga. brass wire around the small 6mm mandrel and saw off a slew of jump rings. Solder 13 of them closed, pickle, file, and sand the joins.

Photo 14 Solder the jump rings to the bezels as shown. I position the jump ring seams against the bezels for looks and for strength. Scrub everything clean with cleanser and detergent, and check all the joins for perfection. The bezel layout for this exact necklace is B, C, A, C, B with A for the pendant and B for the clasp. Use one jump ring on the clasp. But you can do it whatever way you like; just note where you'll need jump rings to join it together.

Photo 15 Coil some larger 8mm jump rings and saw them apart. These will be used to join the bezels together and to connect the chain and the clasp.

Photo 16 Insert one of the large jump

rings into the loop on the clasp bezel.

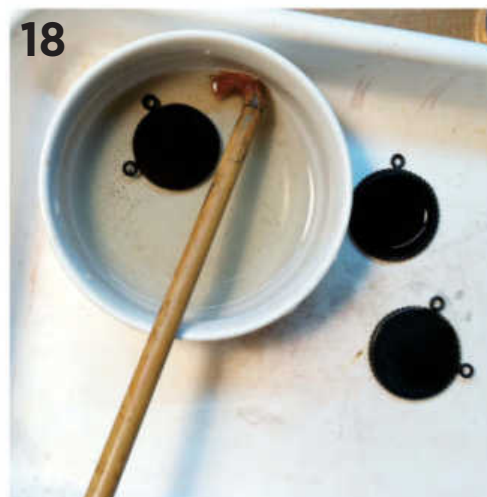
Photo 17 Solder the jump ring closed.

I find it helpful to suspend the bezel over the side of the solder brick so I can focus my attention on just the ring I am soldering closed. Pickle, rinse, and clean up the solder join.

Patinate and Pour

Photo 18 Pour some patina in a ceramic dish and patinate each bezel.

TIP: I use an old Japanese brush made from bamboo for patina solutions. A paintbrush with a steel ferrule can react badly with some commercial patinas, so the bamboo brush guarantees a clean patina.



18

Photo 19 Tumble all of the blackened bezels for about 20 minutes in stainless steel shot and brass burnishing solution or dish liquid. When they are done, rinse completely and dry in a dust-free place.

TIP: I use a transparent acrylic shoe box lid as a cover for resin work to protect from airborne schmutz, cat hairs, and dust.

Photo 20 Mix your resin of choice. I weigh it on a gram scale to be certain of the chemistry. Cover the worktop with wax paper.

Photo 21 I put a drop of resin in the base of each bezel, insert the artwork with tweezers, tap it down to eliminate air pockets and get good contact, and then top off the bezel. For the steel inserts, I run a line of resin around the base of the bezel wall, insert the steel, and then put the illustration on top of the back side of the steel and let both cure several hours. Then I go back and top off the resin.

Every so often, check the progress and make sure the paper does not float to the top or air bubbles form. If they do, pop them. Let the bezels cure undisturbed for as long as directed.

Fabricate the Clasp

Photo 22 The clasp is a simple S hook with two end loops. I soldered the chain end loop closed. If you do, make sure you work harden it with a rawhide mallet on a steel block, but tap gently to prevent distortion.

Photo 23 I fabricated a chain because I'm like that; however, you can use commercial chain if you aren't. I did a two-in-two pattern with 4mm jump

rings that were patinated and tumbled with the clasp using the same black patina. I also chose to give the cured resin a matte finish because I am so not a shiny girl. To accomplish this, wet sand each bezel on a flat surface. The best method for this is to tape the sandpaper to a flat ceramic tile, put a few drops of water on it, and sand in figure 8's first on 320, then 400, then 600 grit. Rinse, dry, and assemble, referring to photo 14 for the layout.

HELEN I. DRIGGS is the Senior Editor for *Lapidary Journal Jewelry Artist* and an experienced metalsmith and teacher. She authored *The Jewelry Maker's Field Guide* and has appeared in 6 instructional videos. Follow her blog: materialsmithing.wordpress.com; Instagram feed: [hdriggs_fabricationista](https://www.instagram.com/hdriggs_fabricationista); and Twitter feed: [@fabricationista](https://twitter.com/fabricationista) for more jewelry-related fun.

Design Challenges

Making round bezels round and cleanly soldering brass are the main challenges with this necklace. Each of the three bezels presents a different challenge — it's up to the maker to determine which will best fit with their particular skill set.





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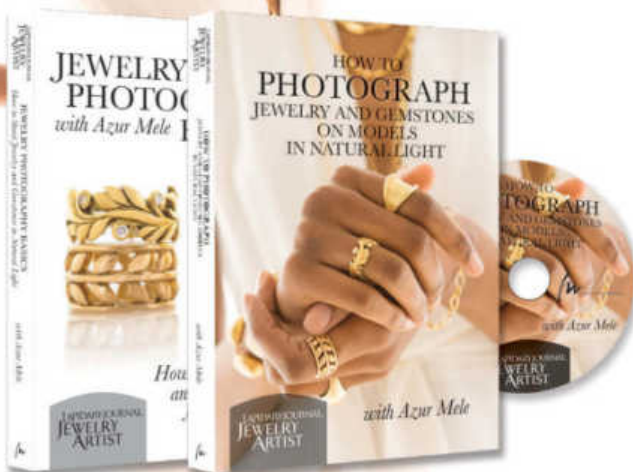
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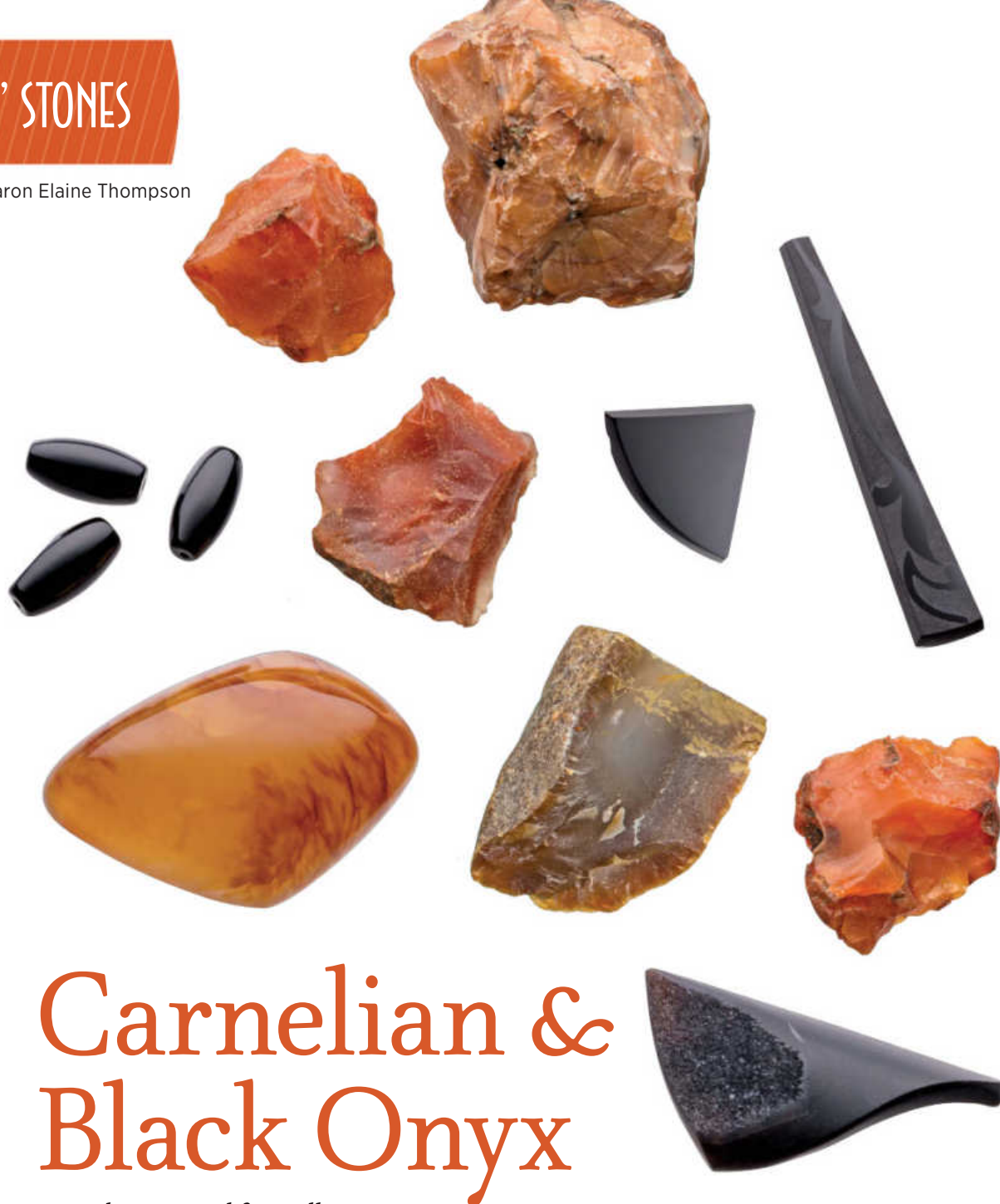
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By Sharon Elaine Thompson



Carnelian & Black Onyx

something special for Halloween

I DON'T KNOW WHO came up with the orange and black theme for Halloween, but if she loved jewelry, she must have been thinking about cryptocrystalline quartz.

Although commonly known as agate or jasper, cryptocrystalline quartz comes in your two favorite Halloween colors: orange (carnelian) and black (black onyx). Best of all, these stones are readily available in beads and cabs in all sizes and shape.

When a cryptocrystalline quartz is solid orange, it's called carnelian. It's called banded agate when the orange is combined with other colors. Carnelians can be found in a range of oranges — from peach to deep red to terra cotta. Black onyx is always dyed to that color, so the color is standard.

Carnelian rough, courtesy of Helen Driggs.

PHOTO: JIM LAWSON

Carnelian and black onyx cabochons, cut by John F. Heusler, G.G.

PHOTO: JIM LAWSON

“You can have fun creating a special piece for a Halloween party, then take it apart to make something more versatile for fall.”

These stones are usually very inexpensive — unless you're buying a carved piece by a well-known lapidary artist. This means you can have fun creating a special piece for a Halloween party, then take it apart to make something more versatile for fall.

How much does it cost? Very inexpensive. Cabs, depending on size, may cost less than a dollar, up to \$10. (You can often find them in packages of more than one.) Beads, depending on size and shape, cost \$3 to \$10 per 16" strand. Carvings, of course, run much more depending on complexity and the name of the carver.

How hard is it to find? Easy. Carnelian and black onyx are everywhere: at bead shops, gems shows, even craft stores. They're two of the easiest stones to find.

What kind of jewelry can I put this in? Anything. Because they're quartz, they're 7 in hardness, and because of their structure, they're very tough.

How easy is it to set?

Again, easy. Cabs are usually very well cut, with flat backs and a nice curve to the dome. Even beginners should be able to set these stones with confidence.

What are best settings for this stone? Usually these stones are bezel set, but they show well in prongs, too.

Artisan/studio dos and don'ts Black onyx is always dyed. Carnelian may be. Avoid any solvents that might leach color out of the stones. Quartz is susceptible to thermal shock, so the steamer can be a bad idea.

Wearer dos and don'ts Quartz can take just about anything you can dish out. Wear it and enjoy it. And Happy Halloween!

SHARON ELAINE THOMPSON has written for *Lapidary Journal Jewelry Artist* since 1987. Her book, *Good Bones: the Elements and Principles of Design for Jewelry Makers*, is coming soon from Brynmorgen Press. You can learn more about her at sharonelainethompson.com.



Spooky Stuff!



SILVER SUGAR SKULL PENDANT

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WHIMSICAL CARVED SKULL JEWELRY

PAGE
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SKILLS

- Soldering
- Stone setting

TIME IT TOOK

Approximately 12 hours
for all three pieces

Whimsical Carved Skull Jewelry

*Combine a sense of humor and various gemstones
for a spooky set of pieces*

BY JOHN LEEDS



I BROUGHT HOME A FEW CARVED

Chinese jasper skull cabochons from the 2015 Tucson IGM show, and a few weeks later, Kentucky had two big freak snowstorms. We were shut down for two weeks, so I had a lot of free time. I spent it “playing” with my skulls, and I made two pendants and a bolo. I combined Chinese jasper with red Kentucky agate and South American quartz crystal in the pendants. The bolo, my favorite of the three pieces, featured one of the jasper skulls and a 4.50ct man-made opal on a leather cord. All three pieces were bezel set with sterling silver.



Create the Designs

Sketch! I started with detailed sketches of all three pieces, keeping in mind that I wanted them to be whimsical and fun.

Photo 1 I used #3 plain bezel wire from Stuller, Inc. to fabricate the sterling bezels, and I formed the wire using a wooden dowel rod. I then tacked the bezels together with a laser welder.

TIP: A laser welder allows you to tack weld every part of your design together and then solder everything at once.



Fabricate the Bezels

Photo 2 I fabricated braces on the backs of the bezels at this point to support the stones.

Texture all the metal that you decide needs texturing. I used a planishing hammer to texture the two bow ties. For the long tie, I used my rolling mill and a texture plate.

Fabricate tube sets using the sterling tubing. I use a thick wall tubing with an inside diameter that is smaller than your cabochon. Use a bur to seat the cab.

MATERIALS

Chinese jasper carved skull cabochons
Kentucky agate
Opal
Quartz crystal
Leather cord
#3 sterling silver bezel wire
Sterling silver thick wall tubing
Sterling silver sheet
Jump rings
Epoxy or glue

TOOLS

HAND AND FABRICATION: Saw, pliers, wood dowel rod, planishing hammer, rolling mill

JOINING: Laser welder, soldering setup, torch, solder, pickle

SETTING AND FINISHING: Foredom pneumatic hammer, setting bur

SOURCES

Most of the tools and materials for this project are available from well-stocked jewelry supply vendors, many of whom can be found in our Advertisers' Index, page 71.

More Spooky Skulls



Photo 3 For the bolo, I made a sterling bezel for the opal using 5x4mm flat wire for the bezel and 20 gauge sheet for the back.

Solder everything together with medium solder after it has been tacked together. Pickle and rinse, and after all the parts are good and clean from the pickle, dry them.

File and sand the metal, and make sure that everything fits together properly.

Photo 4 To fabricate the sterling silver cap for the crystal, use .8x6mm sterling flat wire and 20 gauge sheet for the cap plate. Then follow the same process for the Kentucky agate dangle. File and sand.

Design and Join the Ties

Mark the ties and cut them out. File and sand. Then solder all the jump rings on your pieces and attach all the dangle parts.

NOTE: I solder all the jump rings shut.

Pre-polish and clean all the parts, then solder all three bezels on to the ties using easy solder. Solder the bolo finding on to the piece. Pickle, sand, and

polish everything.

Fabricate the bolo cord end caps using sterling tubing and 20 gauge sheet, joined with medium solder. Clean up and polish.

Assemble all the sections and watch your jewelry come to life, then finally, set all the stones. Clean and final polish.

TIP: I use a Fordom pneumatic hammer hand piece to bezel set my stones and I do a final clean up with a blue silicon rubber wheel. Stamp all the pieces with your trademark (if you have one) and 925 for the sterling. Since all of my pieces have item numbers, I add that at this point too.

Glue the crystal into its cap, and glue the end caps on to the leather bolo cord. I use Epoxy 300 for this purpose.

JOHN LEEDS, owner and operator of Leeds Fine Jewelry, is a designer and promoter of his own personal line of acid-etched jewelry, unique Kentucky Agate jewelry and products, and other distinctive jewelry pieces. John creates works of art that reflect emotions, memories and passions. John also creates works of art other than jewelry such as his latest sculpture of a 9-hole golf course made entirely of sterling silver and gemstones. See more of his work at jleedsjewelry.com.

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JEWELRY PROJECT

SKILLS

- Piercing metal
- Sawing and filing
- Good soldering skills/torch control
- Medium solder

TIME IT TOOK

6 hours



Silver Sugar Skull Pendant

Folklore and sterling come together through skillful soldering

BY LEXI ERICKSON

SOMETIMES, YOU GET AN IDEA, and then realize you can't finalize your dream project. This is one such project. I had sketched the yellow, red, and blue colors of a typical sugar skull with bright white teeth. However, when I went to pick up some Formica samples for the colors I needed, all they had were simulated granite, so the search was on. Nowhere could I find colorful Formica, so I went home and stared at my bench pin, and instead came up with the idea to make him with flowery beads for eyes, leading to another search. I've seen those beads, but could not find them, so back to staring at the bench pin. The solution to my problem was this fun and simple sterling-only sugar skull.

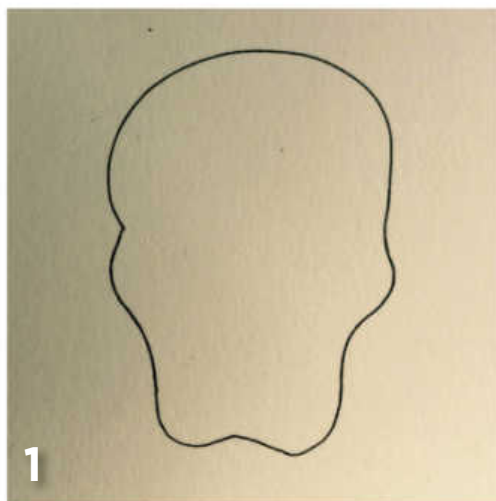
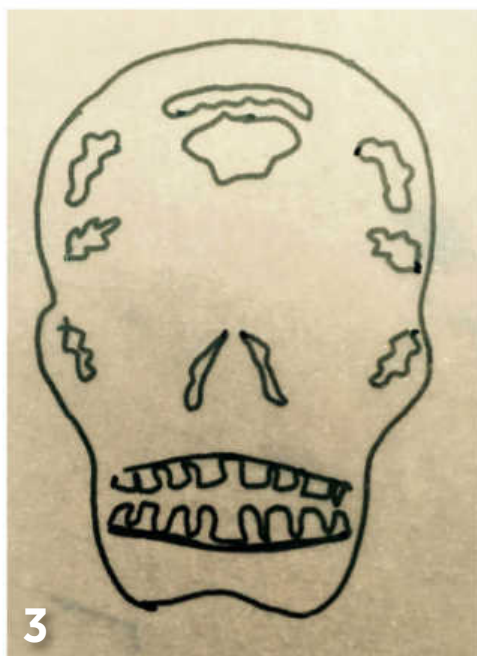


Photo 1 Use tracing paper and trace the skull pattern provided or draw your own. Cut the pattern out and glue it on the sterling sheet.

Photo 2 Cut an identical skull out of the copper sheet.

TIP: If you want, use some double stick tape and put the two skulls together and file them so they will be identical. You'll notice that the sides are not symmetrical. That's on purpose, because this is folk art and is supposed to be whimsical and fun. Remove the glue with soap and water and sand both shapes.

Photo 3 Glue the pattern onto the sterling skull for the pierced decorations. Use the center punch to punch a divot in each area to be cut, drill a hole into that section, and insert the saw blade. Remember, both sides don't have to match, but you should have the same amount of cutouts on each side. Don't let cutting the teeth scare you. This is a skull, so if you accidentally cut off a tooth, it's OK. Actually, I found cutting



the teeth to be one of the most fun parts. If you want to add any holes into the pierced areas, do so now. I put a few holes into the larger hole in the top of the skull just for some visual interest.

MATERIALS

20 gauge sterling sheet
20 gauge copper sheet
20 gauge twisted sterling wire
A variety of sterling Bali beads
Tracing paper
Fine-tip Sharpie
Glue stick
Double stick tape (optional)

TOOLS

HAND AND FABRICATION:

Scissors, jeweler's saw, 4/0 sawblades, bench block, #2 and #4 hand files, needle (or smaller) files, sharply pointed burnisher, center punch, flex shaft or dremel, small drill bits, round nose pliers, bail making pliers

SOLDERING: Soldering set up, T-pins, double A tweezers

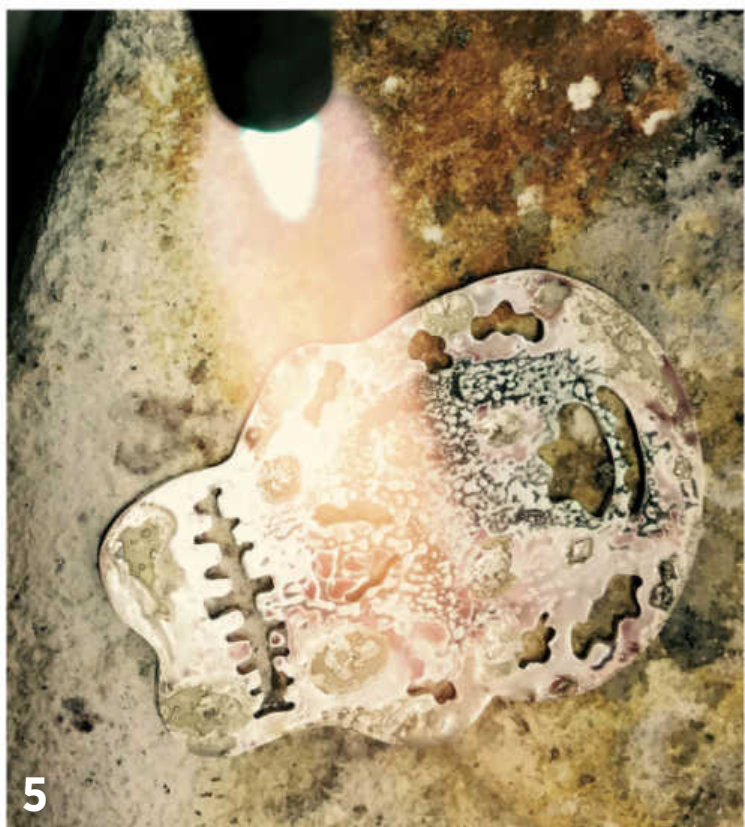
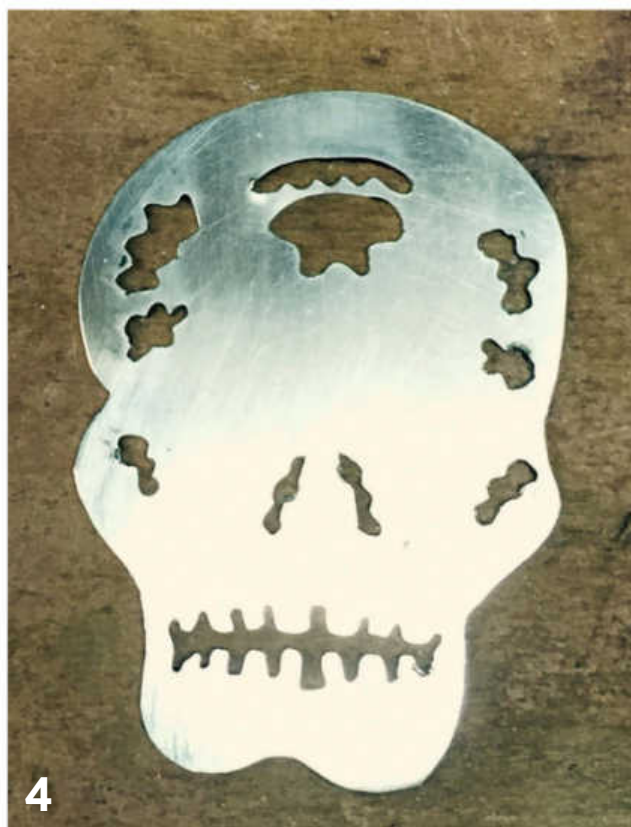
FINISHING AND PATINATION:

1-inch hard felt wheel on a mandrel, red rouge, 3M ultrafine sanding sponges, Dawn detergent, Liver of Sulfur

SOURCES

Sterling Bali Beads may be found at a variety of bead stores. Most of the tools and materials for this project will be available from well-stocked jewelry supply vendors, many of whom can be found in our Advertiser's Index, page 71.

Don't let cutting the teeth scare you. This is a skull, so if you accidentally cut off a tooth, it's OK.



Top Design Elements

I used the repetition of the Bali beads and the variety of cutouts to add interest. I think the heart shaped nose adds some emphasis, as does the patina.

Photo 4 Use the needle files or small files to clean up any rough areas inside the pierced areas. Although random in shape, they should be smooth on the inside. Clean up any uneven teeth.

Again, sand the sterling skull in one direction only with the 3M sanding sponges. This pre-finishing will pay off later.

TIP: Mark an "X" with the Sharpie on the front to keep you from accidentally having a problem with the next step. The "X" will burn off cleanly.

Photo 5 Sweat solder medium solder onto the back of the sterling skull. I placed very small pallions of solder around the pierced holes to keep the solder from flowing into the cut out areas when soldering onto the back plate. Place larger pallions of solder around the perimeter of the piece to ensure good joins. Use a solder pick

as needed to help spread the solder around while liquid. Heat, quench, and pickle. Rinse with soapy water.

Before you overlay the two skulls for soldering, use a sharp burnisher and make a series of very close scratches on the copper skull in the areas which will show through the piercings. This will hold patina better because it will be textured, and will give a very black background.

#1 Design Challenge

The major challenge was finding the components I originally wanted to use. Not finding them, I had to use my imagination to make decorative flowers and make it have lots of personality.

ADVANCED SOLDERING CHALLENGE



Photo 6 Align the copper back and the sweat soldered front, and flux the top piece. To keep the top plate from floating on the bed of flux as it gets hot, use T-pins to hold everything in position. Solder with a large, soft flame. Quench, pickle and rinse. Yes. It will look pretty hideous when that first soldering is done!

Using the round nose pliers, form 2 spirals with 20 gauge twisted wire and also form a small heart shape which will become the nose. Pick out the Bali beads for the eyes and decorations.

TIP: Many suppliers are selling pewter Bail beads. You must use sterling beads because the pewter beads will melt at a very low temperature. If you are not sure, heat up a test bead to make sure it doesn't melt quickly; if it does, it is probably pewter.

Photo 7 Position the Bali beads on the top plate. Again, remember, *nothing has to be symmetrical*. Place 2-3 mm Bali beads along the top of the skull and the tiny spirals on either side of the skull, and arrange the eyes. If they are a bit off, it will help with the personality of the piece. Place the tiny heart-shaped nose between the cutouts.

Now, here is where it gets tricky. Place tiny (smaller than ½ mm) pieces of solder alongside the twisted wire. Twisted wire takes more solder because so much gets sucked into the twists, but too much will make solder blobs, called solder ghosts, alongside the wire.

"Why do we call this a challenge? Well, you are soldering down over a dozen components of varying thicknesses, plus thin wires — all at once — on a double back plate, without anything moving or melting or having any solder ghosts while using a very hot flame. When you do that, you are a soldering champ!"

Learn the skills to meet this challenge in Lexi's new video, "Advanced Soldering Challenge: Sugar Skull Pendant with Patina."



Available now at bit.ly/LexiSugarSkull



Solder ghosts are unbelievably hard to remove and will always leave scars. Be careful with placement along the spirals and the nose. Place 1 mm size pallions under the tiny Bali beads and 3 pieces under the larger eyes. Heat all at once with medium solder, and watch carefully for the melting of the smaller components.

Notice that the sides are not symmetrical. That's on purpose, because this is folk art and is supposed to be whimsical and fun.

see more work

Their Turn
PAGE 8

More Skulls



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WHIMSICAL CARVED
SKULL JEWELRY

NOTE: The back plate is 2 layers of 20 gauge metal, so it will take a lot of heat to get it up to soldering temperature, but the small wires and small Bali beads will melt quickly. It's best if you can lay all this down in one soldering operation. Quench, pickle, and rinse.

Photo 8 Double check for the alignment of the edges, and file if needed. At this time, try pulling on all the decorations with your fingers. If one comes off, it's better to find out now than later, believe me.

Make a bail, and add a few Bali beads on the back. Again, I used only medium solder to attach the bail and beads.

NOTE: The additional beads on the back are purely adornment and not necessary, so adding them is up to you.

Quench, pickle, and rinse. Dry completely.

Apply liver of sulfur to the piece, and then use a sanding sponge to clean away the excess liver of sulfur.

NOTE: The copper behind the piercings should be very black because you textured the surface behind the piercings. I like the darker patina around the eyes which makes it a bit more mysterious. I went over the very top of the decorations with my flex shaft and a hard felt wheel with a bit of red rouge to bring out the decorations.

Happy Halloween, All Saints Day, and Dia De Los Muertos. Honor your ancestors!

LEXI ERICKSON is a Contributing Editor to *Lapidary Journal Jewelry Artist* magazine and JewelryMakingDaily.com. She is also the President of Wubbers University and lives outside of Denver, Colorado with her family and menagerie of kitties and puppies. She teaches in her private studio and can be reached through lexiericksondesigns.com.



#1 Construction Challenge

Soldering the tiny twisted wire — 2 pieces of 20 gauge metal — onto a heavy back plate.





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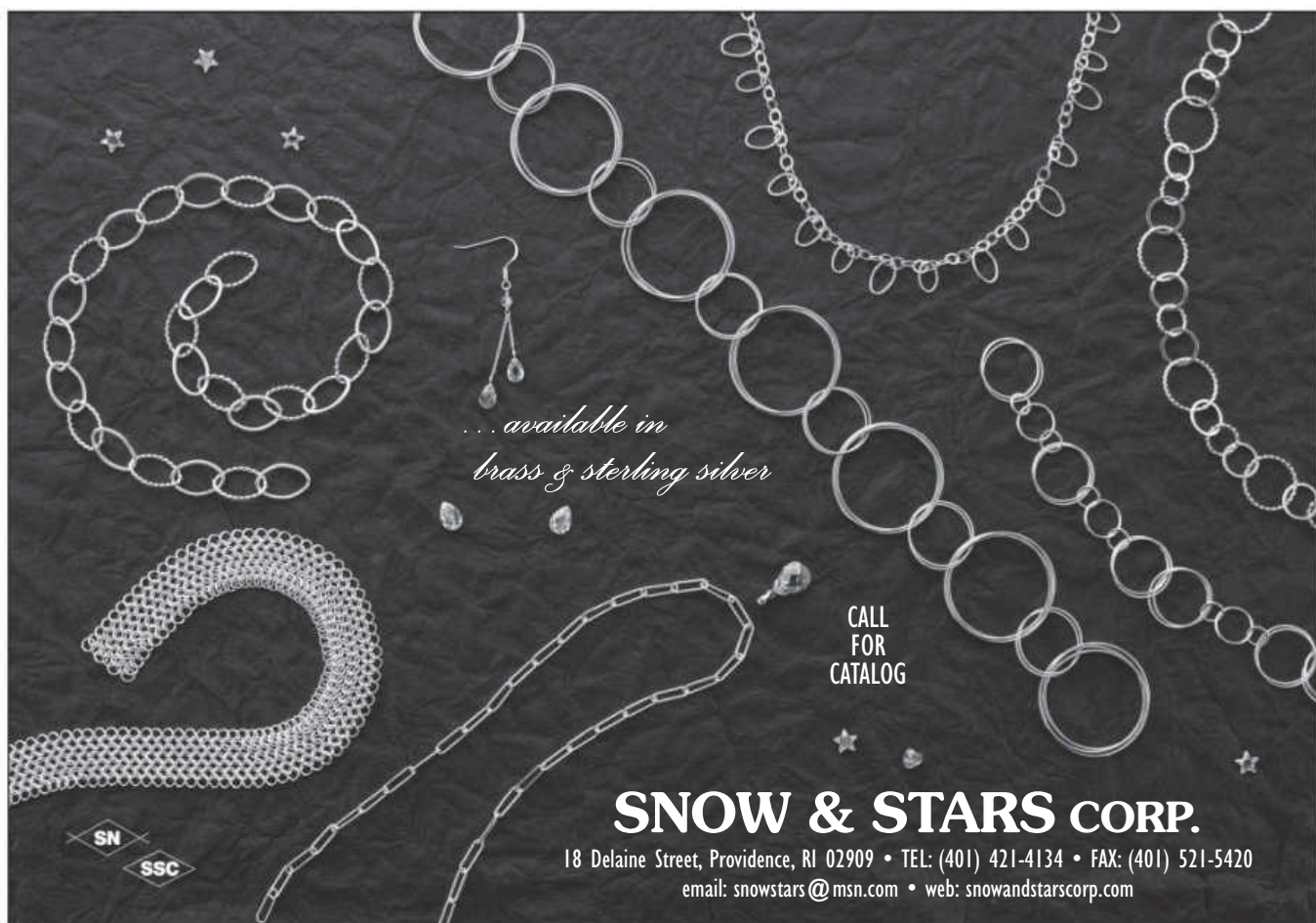
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COOL TOOLS

By Deborah Yonick

Getting an Earful



Le Vian
Butterfly Ear Cuffs
Rose gold,
white diamonds,
chocolate
diamonds
PHOTO: COURTESY
LE VIAN

Fashion-forward styles were the talk of the summer jewelry shows as companies small and large — from one-of-a-kind designers to classic manufacturers — are exploring different earring treatments.

Bridging the gap between fashion and fine, popularized on red carpets and runways, this trend has gone viral. The buzz is for new ways to adorn the entire ear — from ear jackets, climbers, and brooches to front-back, reversible, and mismatched designs to flaunting a single statement piece. Versatility is key in add-on extensions, interchangeable gemstones, and one look that melds into another like cuff into hoop earring.

“Las Vegas this year proved to be exciting, especially for the onlooker and lover of trends. Fine jewelers turned up the heat by creating most notably earring trends,” explains Helena Krodel, vice president of communications for the New York-based Luxe Intelligence. She credits the globalization of our world for the abundance of interesting earrings

sold today. “This is a very exciting time for jewelry in general since this is the first time we have seen something this trendy catch on with such magnitude by so many.”

Propelling this trend in fine jewelry, Krodel cites faster sharing and trending, as well as greater desire for something new all the time thanks to social media. Also, the line between fashion and fine jewelry has blurred with trends traveling up, down, and around the world instantly. Moreover, style is not about what you wear, but how you wear it (and post it on Instagram). The decline in gold prices, too, has motivated designers to be freer to create more interesting jewelry.

Krodel cites the Millennials as less influenced by peer pressure

Borgioni

Earring Jacket

Rose gold, diamonds

PHOTO: COURTESY BORGIONI



“This is a very exciting time for jewelry in general since this is the first time we have seen something this trendy catch on with such magnitude by so many.”

and more open to new jewelry and new ways of wearing jewelry. “This generation readily accepts differences in people and style more than any other that has come before them. They also are more global, soulful, and in tune to wellbeing. They care less about diamonds and more about the design and connecting with the designer/brand.”

Since Christian Dior’s double-pearl studs were first spotted on the Fall

2013 runway, an array of alternative earring styles have been spied on red carpets and runways, with lots of chatter over the recent shows of Céline, Louis Vuitton, and Isabel Marant and awards including the Emmys, Globes, SAG and Oscars with the likes of Kaley Cuoco-Sweeting, Emma Stone, Keira Knightley, and Scarlett Johansson rocking the look.

DESIGNERS ARE ALL EARS

Let’s face it — everyone loves to adorn their ears, so it was only a matter of time before more unusual styles took shape, touts Amanda Gizzi, public relations and special events for the Jewelers of America. Ear climbers, jackets, and front-back posts were bigger than

**Nicholas Liu**

Amara Earring

Black and yellow gold, diamonds, pink sapphire, gray pearl

PHOTO: COURTESY NICHOLAS LIU

ever at Jewelry Week, hosted by JA and its Jewelry Information Center in May 2015. “There are so many different styles available — some wrapped around the entire length of the ear, others that run a short distance across the lobe for a more understated look. The trick is they have to fit the ear, as every woman’s ear is shaped differently.”

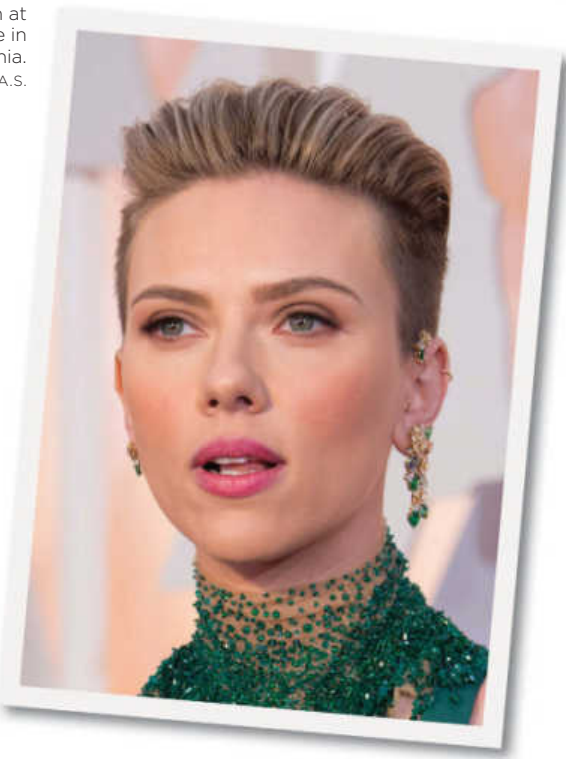
Designers are excited that new earring treatments are emerging. “It’s a trend that’s here to stay,” believes New

**Mrs. T**Adam & Eve Earrings
18K gold, emerald,
tourmaline leaves,
diamonds, coral

PHOTO: COURTESY MRS. T

Actress Emma Stone
attends TNT’s 21st
Annual Screen Actors
Guild Awards at The
Shrine Auditorium in
Los Angeles, California.PHOTO: STEPHANIE
KEENAN/WIREIMAGE

Oscar® presenter Scarlett Johansson at The 87th Oscars® at the Dolby® Theatre in Hollywood, California.
PHOTO: MATT PETIT/©A.M.P.A.S.



York designer Nicholas Liu. “These wearable earring treatments are a great update to traditional jewelry profiles, contemporary design that works in the ever-changing fashion scene.” Among Liu’s latest collections are ear climbers with sprigs of gold and sprinkles of diamonds that cover the lobe and work up the ear. Rami Uziel, vice president of Rina Limor, New York, adds: “This new fashion style offers more women more options beyond the basic stud. We see this as a lasting trend, as designs can range from classic to avant-garde.”

For many designers, the idea that earrings don’t have to come in a matched pair is exciting. “We love to

design mismatched sets; we’re fascinated by the uniqueness of the idea,” tells Tiffany Bartolacci, partner/designer for Borgioni, Tampa, Florida. “Our ear cuffs are generally offered in mismatched sets to create an edgier look. An option we offer in many of our designs is the ear jacket or cuff that can be taken off and worn as a simple stud set. This gives the pieces more wearability. We get bored wearing the same set all the time, so we like to offer a design that can be mixed and matched with other pieces in the collection.”



Le Vian
Ear Cuffs
Rose gold,
white diamonds,
chocolate diamonds
PHOTO: COURTESY
LE VIAN

Rina Limor
Sapphire Linear Ear Climbers
White gold, sapphire
PHOTO: COURTESY RINA LIMOR FINE JEWELRY



MAKE EAR CUFFS
WITH **ROGER HALAS**

Alien vs. Predator Ear Cuff > Page 46
“Creating Ear Cuffs,” Online Power Course
> bit.ly/CraftULJJA



Artist Tylda Kaloustian for Mrs. T, Beirut, Lebanon believes a pair of earrings is meant to relate more than one story in its design. “The story starts on one ear and is continued on the other! To create a similar pair is too easy. Cloning is only a challenge for science! I’ve been in the mismatching game since I started designing jewels. It’s more interesting to create the match, wearing them becomes more playful. Jewelry nowadays tells a lot about the person wearing it. If you’re an unusual person, your jewelry should also be unusual.” Great examples are found in her tourmaline and coral diamond gold Adam and Eve snake earrings as well as her jade and emerald diamond gold leaf brooch earrings.

Le Vian, of Chocolate Diamond fame, in its annual Red Carpet Revue 2016 with Harper’s Bazaar at JCK Las Vegas, also embraced body jewels like tethered earring-cuff combinations in its latest Lace and Chain Collection. “The ear cuff has been a staple of Indian Jewelry for decades, but had never been interpreted with different flavors of gold and diamonds before. This is a trend because women today want to

“There are so many different styles available — some wrapped around the entire length of the ear, others that run a short distance across the lobe for a more understated look. The trick is they have to fit the ear, as every woman’s ear is shaped differently.”

escape the sea of sameness they find when shopping for jewelry. It provides jewelers with a new way to design body jewelry and attract Millennials. We’ve coupled the ear cuff phenomena with the latest lace and chain and stacking trends to innovate in new ways.”

Fashion’s favorite brand Swarovski, in its Gem Visions 2016 trends research also shared in Vegas, hails “body art” a key design direction. The trend explores jewelry’s intimate relationship with the human body, turning it into an installation space for new forms of jewels, such as ear cuffs and hand jewels, says Cheryl Jester, Trend & Communication Manager, Swarovski Genuine Gemstones and Created Stones. She says the trend is expanding with new forms of ear jewels, and jewels for the head, back, shoulder, and upper arm.

DEBORAH YONICK has been writing about jewelry and fashion trends for more than 20 years for trade and consumer publications online, and has loved both for much longer! With roots in New York, she presently lives and works in York, PA.



Mrs. T
Large Diamond Wing Earring
18K gold, diamonds
PHOTO: COURTESY MRS. T

**see
more
work**
Their Turn
PAGE 8



Madstone
Melting Ice Ear Climbers
Moonstone, diamonds
PHOTO: COURTESY
MADSTONE DESIGN



FROM LEFT
Nicholas Liu
Daedalus Earring
Black and yellow gold,
diamonds, blue sapphire,
amethyst
PHOTOS: COURTESY
NICHOLAS LIU



Nicholas Liu
Victory Earring
Black and yellow gold,
diamonds, blue sapphire,
amethyst

JEWELRY PROJECT

SKILLS

- Basic metalsmithing
- Engraving

TIME IT TOOK

4 hours



Alien vs. Predator Ear Cuff

Create a fantasy movie memento straight out of science fiction

BY ROGER HALAS

MOVIE HEROES AND VILLAINS

always inspire one to question which one would beat the other in a fight. Two notorious science fiction villains were put to this brutal test — Alien, the grotesque, acid-blooded monstrosity that butchers anything in its path; and Predator, the technologically-advanced intergalactic warrior who makes his bones by hunting the deadliest prey in the universe. This totem ear cuff commemorates the fearsome culture of the Yautja or Predator — which denotes a kill via markings similar to hieroglyphs on their body armor. Of course, only a highly skilled Predator could take down an Alien, and that feat is symbolized by a unique glyph. To be consistent with the storyline, my ear cuff has a weaponized look inspired by the Predator's deadly wrist blades.



Photo 1 A Predator has a whole arsenal of advanced weaponry. A shoulder-mounted plasma caster would be a wicked project, but we'll stick with something within our tech range — one of the retractable wrist blades worn, typically, on the right forearm. For our purposes, the convenience of this design is that the curve of the blade follows the natural contour of the human ear. Map out the design on your 18 gauge sterling, with all the hooks and curves as seen in the blades.

Photo 2 With a jeweler's saw, cut out the pattern.

Photo 3 Use a file to smooth out the edges, then finish them with 400 grit sandpaper, and 1200 grit.

TIP: If your local hardware store doesn't carry 1200 grit, you can find it at an



automotive store. This product is used for feathering, a sanding technique where blemishes or scratches on a paint job are evened out prior to that final buffing. This 1200 grit makes for a nice pre-polish for anything from sterling silver to stainless steel.



Explore the Fantasy



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JEWELRY ON THE
DARK SIDE

MATERIALS

18 gauge sterling sheet

14 gauge sterling wire

TOOLS

HAND AND FABRICATION: Jeweler's saw; small engraving bur; needle file set; steel block; hammer; ¼-inch bolt; 400 and 1200 grit sandpaper; 400 and 1200 grit radial bristle brushes; dremel or flex shaft; ⅛-inch drill bit; rivet setter (optional)

SOURCES

Most of the tools and materials for this project are available from well-stocked jewelry supply vendors, many of whom can be found in our Advertisers' Index, page 71.

A Predator has a whole arsenal of advanced weaponry. A shoulder-mounted plasma caster would be a wicked project, but we'll stick with something within our tech range — one of the retractable wrist blades worn, typically, on the right forearm.

Jewelry for Your Ears



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TRENDS

see
more
work

Their Turn
PAGE 8



Photo 4 For the Yautja, successful kills are designated by glyphs that are etched into their body armor. The glyph representing a slain xenomorph (AKA The Alien) involves two swishes arranged in a “T” formation. The other symbols we will use come from the Yautja alphabet — and they will spell out the word “forest.” Why a forest? Rest assured, eventually this will all make sense.

Photo 5 Use an engraving bit in a dremel or flex shaft to etch the markings into the metal.

TIP: I secured my piece in a pitch bowl to do the engraving. It could be held, or even tapped down with Gorilla tape to keep it in place.

Photo 6 Almost there. Because we’re making an ear cuff, notice the two pieces flanking the blade. Once again,

these should be cut from 18 gauge sterling, and make the tabs about 1.25 inches long on one and $\frac{3}{4}$ inch on the other. Also, cut 4 pins from 14 gauge sterling wire, about $\frac{1}{2}$ inch long each. Drill holes using a $\frac{1}{16}$ inch drill bit, as seen in the photo.

Photo 7 And now it’s time to make some of your own technology. Yes, riveting can be done by hand. But you can also do this by converting a Harbor Freight 1 ton press into a rivet setter. Actually, it’s not that difficult. Here, I took out the ram, drilled a $\frac{3}{8}$ inch hole about 2 inches deep, and drilled a hole crosswise ($\frac{1}{8}$ inch) to insert a pin. On the bottom plate, I drilled the same $\frac{3}{8}$ inch hole, $\frac{1}{2}$ inch deep. I made the two pinch points from $\frac{3}{8}$ round steel stock. The operation is simple — pull the lever, set the rivet.

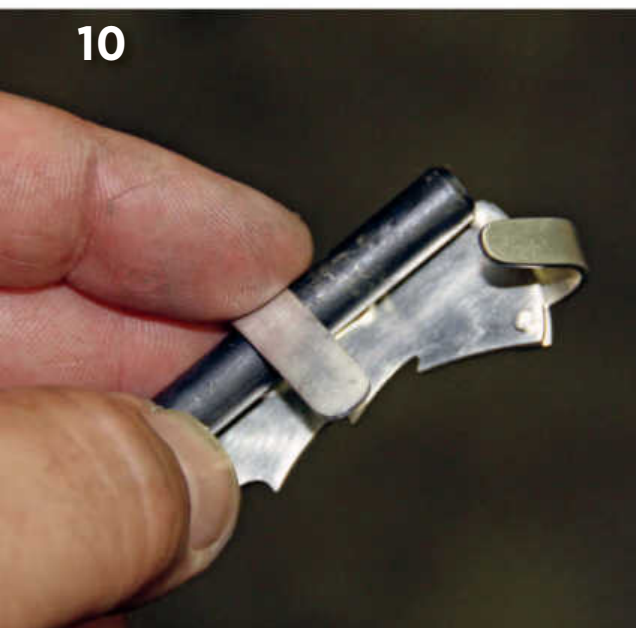


Photo 8 You have four rivets to set. Once the holes are lined up, trim the 14 gauge sterling pins so they're sticking out a little over $\frac{1}{16}$ of an inch. When you pull that lever, that is one ton of force being exerted on the pin — and that simple motion flares out the top and bottom of that pin, creating a rivet. Incredibly simple.

ALTERNATIVE: If you can't make this rig, use a small hammer and a steel punch — or just the hammer.

Photo 9 The tabs that will attach this to a human ear need to be bent around. Use a steel rod or a drill bit to push that upper tab into position. Since the tab is narrow — about $\frac{1}{4}$ inch — it should be fairly easy to push around with your thumb.

Photo 10 Bend around the side tab, and you're done. If you're wearing it

yourself, just cut off any excess length from the tabs until it fits. This could take some trial and error because everybody's ears are different. Sand the edges smooth, patina the recesses so the glyphs stand out, and use a 400 and then a 1200 radial bristle brush to polish the surface. Or you could high polish it with rouge.

And so, what does this piece actually signify? Since this is made to fit a human ear, this is a special case: A xenomorph, killed in a forest, with a wrist blade. By you. See what you did? Somehow, you ended up in this fight and you took down an Alien. Awesome. Even a Predator would be impressed.

ROGER HALAS is a stone cutter, metalsmith, and jewelry designer who specializes in science fiction and fantasy themes. He can be reached at rhalas@jungleintrigue.com.

Ear Cuffs for Everyone

LEARN ONLINE WITH ROGER

"An often overlooked category of jewelry is the ear cuff. Since they don't require a piercing, anyone can wear them. And many ear cuffs have this sci-fi/fantasy look that appeals to a very wide audience."
— Roger Halas



Stylish ear cuffs are a popular and growing



fashion trend. To learn to create your own ear cuffs, check out Roger's one-week power course, "Creating Ear Cuffs," happening online at Craft University this fall. To register (and for exact dates and times), bit.ly/CraftULJJA.

Jewelry on the **DARK SIDE**

*Designers display
their gothic fantasies*

BY TERRI HAAG



Christi Anderson creates her
fantastic pieces of precious
metal clay in her home studio.
PHOTO: COURTESY ELEMENTAL
ADORNMENTS



I blame my curious collecting predilections on my grandmother

who had a salt-entombed dragonfly in her cabinet of curiosities when I was growing up. It sat at my seven-year-old eye level and was utterly mesmerizing. Not that we had a paucity of live bugs or anything — tarantulas, giant scorpions, and foot-long centipedes were common visitors to our house on the outskirts of Tucson. Despite stern parental prohibitions, I often herded these unfortunates into jars and boxes under my bed, to be much-loved — but doomed — pets. They were so much more interesting than stupid bunnies or even cats and dogs. Besides, if you forgot to feed a tarantula, it would still be alive a month later.

I still love bugs and dead stuff, and for that matter, dead bug stuff. There's a glass box on my entry table containing a dead tarantula and two defunct stick insects, as well as exquisite, Murano hand-blown glass beetles, walrus ivory



skeletons, and monkey skulls staring out of my china cabinet at anyone staring in. Mind you, none of these things would have even raised an eyebrow in a Victorian parlor, but modern Western cultures have the luxury of pretending bugs and death never happen at all. Dead chickens come wrapped in plastic, loved ones go off to nursing homes and emerge neatly packaged for disposal, and with enough Botox, no one needs to get old in the first place.

Generally, people in earlier times weren't as squeamish, or as lucky, as we are. In those days, when someone died, the first concern (well, maybe second) was that their souls were prepared for the trip, lest eternity be spent roasting along with company even worse than themselves. To remind everyone of the Eternity Imperative, Victorian illustrators employed optical illusions in which a young woman morphed into a skull and back again into a woman, as one gazed at her. Grieving family members during Victoria's reign made hair jewelry from tresses clipped from their dead loved one's head. Everyone was

ABOVE
Lee Downey
Gibeon Skull
Life-sized
human skull
carved from
Gibeon
meteorite
PHOTO:
COURTESY LEE
DOWNEY

LEFT
Lee Downey
Arnold's Skull
Belt Buckle
Sterling silver,
Damascus steel
skull
PHOTO:
COURTESY LEE
DOWNEY



Momo Mercurious
Octopus Jewelry
Collection
Sterling silver,
leather
PHOTO: MERCURIUS
DESIGNS

comfortable, or at least accustomed to, such *memento mori* — the reminders that dust we are and to dust we shall return, ready or not.

THE NEW VICTORIANS

But I'm kind of Victorian in that regard myself, because I like these reminders. And despite our general reluctance to face facts, or perhaps because of it, apparently so do a lot of others these days, as evidenced by everything from ear buds to motorcycle boots to baby bottles and rompers (!) emblazoned with grinning death heads. (Seriously. Baby bottles.)

Which conjures up Lee Downey, the all-time king of creepy and the owner of Artifacts. I've been collecting Lee's world-famous jewelry and carvings for years. Most pieces feature skulls, skeletons, road-kill armadillos, and mashed toads, to name but a few, all convincingly carved



ABOVE
Mercurious Designs at the Pueblo Gem & Mineral Show, Tucson.
PHOTO: MERCURIUS DESIGNS

LEFT
Momo Mercurious
Octopus Jewelry Collection
Sterling silver, leather
PHOTO: MERCURIUS DESIGNS

and flawlessly executed (no pun intended) out of everything from fossil walrus ivory to black onyx to nickel-iron meteorite. His latest truly fantastic *objet d'mort* is literally out of this world: an exact, life-sized human skull carved out of Gibeon meteorite. Not for Downey the cartoonish, exaggerated crania of cheap designers and mass production. Downey's skulls and skeletal creations are so life-like you aren't absolutely sure you're not looking at dead elves.

And then there's Momo Mercurious. His odd adornments include octopi, bird skulls holding baubles in their beaks, silver scorpions, raptor claws clutching assorted cabs, ammonites with unlikely heads. His booth at the 2015 Pueblo Gem & Mineral Show in Tucson looked like a zoo run by the Addams Family: crocodile and bison skulls surmounted by books and posters of similar motifs advertised a wide variety of surpassingly strange and gorgeously realized silver jewelry.

"Ha. Yes. Weird," he said happily when I commented. Always curious as to how someone got so . . . bent . . . I asked Momo how it all started. "I started making jewelry as a teenager in school in England," he told me. "Besides jewelry making, my school had cool outdoor activities, including caving, of all things. At an impressionable age, I literally descended into the underworld, squeezing through birth canal-like passageways that opened up into monumental caverns full of glittering flowstone and crystals. It gave me a taste for the arcane. And of course I grew up in London when the whole Punk/New Wave, non-conformist, Nihilist social explosion was happening."



“I want people to feel the intention that has gone into my pieces — that they are unique and designed with purpose, with passion, and imbued with life. They are amulets, talismans, power pieces designed to be heirlooms in the old tradition of solid hand-craftsmanship, rather than a mass-produced product.”

Which explains why his jewelry resonates a subterranean, Nihilistic, Punk/New Wave, non-conformist chic, but in a way that’s not just *too* weird. Momo’s stuff you would wear. Maybe not to the PTA meeting, or church, but certainly to drum circles and Samhain celebrations. “I want people to feel the intention that has gone into my pieces — that they are unique and designed with purpose, with passion, and imbued with life. They are amulets, talismans, power pieces designed to be heirlooms in the old tradition of solid hand-craftsmanship, rather than a mass-produced product.”

I asked what was up with the octopus theme with which he is obviously much-taken. He grinned wickedly. “Ah. There’s a subtle eroticism in the tentacular caress. Take a look at *The Tale of the Fisherman’s Wife* and the erotic art of Masami Teraoka.” (Or actually *not-so-subtle* eroticism: Readers, beware and investigate at your own risk.)

And then, there’s Roger Halas, the creator of the Facehugger Brooch and other disturbing baubles. “I’m drawn to strange themes because of my fascination with science fiction and fantasy, where the only creative limits are those posed by the human imagination. But like many kids, my artistic journey started with dinosaurs. I drew them all and even made some out of clay. I was also fascinated by makeup effects in the original *Star Wars* trilogy, and of course, the work of H.R. Giger. People were horrified by *Alien*, yet even as a child I was inspired by the overall concept, production design, and of course, the creature. In fact, lately I’ve been experimenting more with makeup effects, cos-tuming, and body armor, and I also write science fiction, so perhaps one day that will all come together.”

Not content with making jewelry, Halas is branching out into the rag trade and beyond. “I dress up when I go to Ren Faires, and with the upcoming continuation of the *Star Wars* films, I will be creating a cosplay character from the Mandalorian clan. I’ve always wanted to be an intergalactic bounty hunter, anyway. So there, I said it.” (Apologies to non-*Star Wars* obsessed readers.)



More Fantasy from Roger



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**ALIEN VS.
PREDATOR
EAR CUFF**

LEFT

Roger Halas

Facehugger Brooch
Dinosaur bone, mokumé
gané, sterling silver,
hessonite garnet

PHOTO: ROGER HALAS

BELOW

Roger Halas

Vampire Hunter Thumb
Ring

Sterling silver, garnets,
white sapphires, black jade

PHOTO: ROGER HALAS





Christi Anderson

The Ruins Locket

Fine silver PMC

PHOTO: COURTESY ELEMENTAL ADORNMENTS

Secret Garden, meets *Sleeping Beauty*, but without Dopey or Goofy. Bird houses, fairy lairs, lockets, reliquaries, casement windows, flying hearts, gates with and without keys, doors to secret places, books — her evocative images are all about enchantment and moving from one realm into another, about passages and transformations. In essence, they speak to that wildest and most romantic of shape-shifting creatures poised on the brink of annihilative transformation — the 12-year-old girl — who is alive and well inside every grown woman.

Given that her designs feature birds, trees, and images that suggest forests, I guessed she grew up in the Midwest.

“Ha,” she snorted. “Try Scottsdale, Arizona. Where I always felt misplaced, by the way. But every summer, my grandparents drove me to Rhode Island where my grandfather was a locksmith and a carpenter. Once he made me the most wonderful wooden box with little locks and tiny, fascinating keys. It was literally enchanting. I suppose that’s where all this imagery is coming from.”

I had a similar story involving grandparents who took me from Tucson to Marshalltown, Iowa,

Although I already had a good idea, I asked Roger what kind of reactions he got when people first encountered his jewelry. “Lots of people get creeped out by the facehugger brooch. Which makes me happy, because it’s supposed to creep people out. Facehuggers are disgusting, in all the right ways.”

Well. Yeah. *Obviously*.

Roger thought for a moment, then continued, “One time I made an amulet for a woman using symbolism from Greek mythology and other elements relevant to her as an individual. She started having all kinds of good luck. Maybe it was how it empowered her with a positive attitude or perhaps it was some inexplicable force operating at another level?” He shook his head thoughtfully. “No idea, but it seems to have worked.”

FAIRY TALES BY (HANS) CHRISTI ANDERSON

If Lee Downey, Momo Mercurious, and Roger Halas tend toward in-your-face notifications of your imminent *hasta la vista* and often involve creatures most people would rather hit with a shoe than wear, Christi Anderson’s art, while equally involved with life and death, is far more subtle. Think *Game of Thrones* meets *My*

Eye of newt, wing of bat
Tail of scorpion, pinned
to your hat.
Skull of raven, claw of dog
beak of octopus, tusk of hog
Cast them in silver or gild
them with gold,
Wear them to graveyards
when the nights grow cold.
(Mmmmwuah
ha ha ha ha ha...)



Christi Anderson's art, while equally involved with life and death, is far more subtle. Think Game of Thrones meets My Secret Garden, meets Sleeping Beauty, but without Dopey or Goofy.

every year. "How funny," she laughed. "Marshalltown is where I did my first bead show!"

Post-puberty, Anderson lived a peripatetic existence with a semi-nomadic (her words) husband. "At the time I had a photography business, but that isn't something you can endlessly uproot and transplant somewhere else, just as you are getting established *again*. After eleven years, I said enough with starting over."

Soon after putting her foot down she went to the Tucson Gem and Mineral Show for the first time. "I spent every nickel of the photography money I'd made over Christmas on beads and findings. Then I discovered precious metal clay, or PMC, and became pretty much obsessed. I had my first sales booth at a bead show in the aforementioned Marshalltown. The table cost \$40 dollars, and my hotel was a whopping \$39.99. I made \$400 and put it all back into PMC at \$7 a package." (It costs about \$82 a pack now.) Building on such stunning financial success, Anderson bought a small kiln and kept it in the fireplace because her husband was afraid she would burn the house down otherwise. "I turned into a nocturnal recluse, working all night and staying in the house all day."

The first things Christi made were ceramic hearts covered with PMC. Then, because she loves birds (she keeps dozens of exotic avian pets), she started making birdhouses with tiny doors that opened and little nests inside with bits of real feathers and pearls for eggs. In fact, she made *species-specific* bird houses containing species-specific eggs — blue with brown specks for robins, tan with brown specks for wrens, etc. "Each birdhouse takes me about a week. I discovered all kinds of secret techniques to do successful PMC hollow forms, but it took me 2 years to figure them out." (No, she isn't sharing.)

While both Downey and Mercurious manufacture in Bali, Anderson manufactures on her bench, in her studio, at home. With the exception of the books and doors bracelets, which she finally had cast, everything else, from rose thorns to spider webs, is hand-made from PMC. When Christi says her pieces are unique, she usually means the one you are holding is the only one in existence.

Christi Anderson

Poe Reliquary Box
Fine silver PMC

PHOTO: COURTESY ELEMENTAL
ADORNMENTS



Skulls Galore!



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**SILVER SUGAR
SKULL PENDANT**



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**WHIMSICAL
CARVED SKULL
JEWELRY**



CLOCKWISE FROM
ABOVE

Roger Halas

Mokumé Gané
Heart Pendant
Welo opal, Baja
flame garnet,
sterling silver, brass,
shibuicki (silver/
copper alloy)

PHOTO: ROGER HALAS

Lee Downey

Carved Skull Ring
Sterling silver,
turquoise

PHOTO: COURTESY LEE
DOWNEY

Momo Mercurious

Cube Ring
Sterling silver, pyrite
PHOTO: MOMO MERCURIUS
DESIGNS



Some pieces are so one-of-a-kind she's never even used the *idea* twice, such as the Poe Reliquary Box. This piece made her a finalist in the Saul Bell competition in 2013, and is Anderson's most complicated undertaking. The box measures 3 x 2.5 x 2.5 inches and features her signature, incredibly delicate hand-carved silver filigree and spider webs. On top, a raven stands guard over a red quill pen — with a real feather — and a key. Inside the box is a hand-carved bone skull and a miniscule leather-bound book of Poe's "The Raven." "I kept that one," she admits.

Anderson's all-time best seller is an enchanting locket called "The Journey of Life," which took first place in the 2013 Bead Dreams competition and has been thrilling people ever since. The piece features a lazy afternoon sun looking down on a Georgian-style house front with three different doors, each with a different keyhole escutcheon. But, as Christi explains, life isn't fair — you only get one key with the locket and it doesn't fit *any* of the locks. On the opposite side, the moon shines down on the doorway to Heaven. What lies behind that door is a secret, and every locket's secret is different. If a personal secret inside is preferred, the owner can remove the tiny padlock on the side and insert his or her own incriminatory doodad inside.

TEMPUS DO INDEED FUGIT

Being of an age myself where Victorian roasting fires seem a lot more immediate than they used to, and being in serious need of some good luck, I figure I can't go wrong by incorporating these designers' *métiers* into my own work. I'm thinking of creating a design for a highly personal, arcane amulet featuring a dead dragonfly made out of meteorite, which is being stung by a silver scorpion that's being eaten by a face-hugging Mandalorian octopus — in a birdhouse.

It might not be to everyone's taste, but I'm hoping to both expiate some sins and hit the twelve million dollar lottery as a result. If I do, thanks Lee, Momo, Roger, and Christi! And you, too, Grammy.

TERRI HAAG is a freelance writer based in Tucson, Arizona. She has been a frequent contributor to this magazine since the 1990s.

see
more
work

Their Turn

PAGE 8

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clearly now,
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is gone...

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SKILLS

- Sawing
- Enameling
- Soldering
- Bezel setting

TIME IT TOOK

2-4 hours



**AN
EASIER
WAY**

See page 61

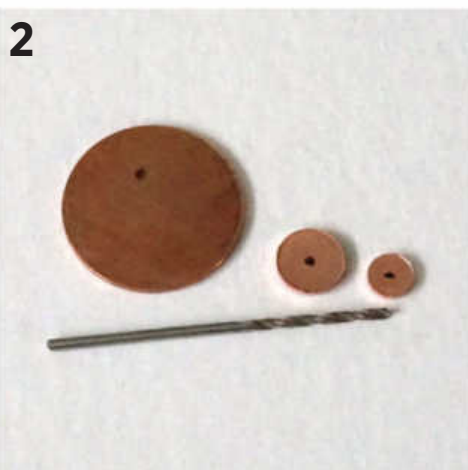
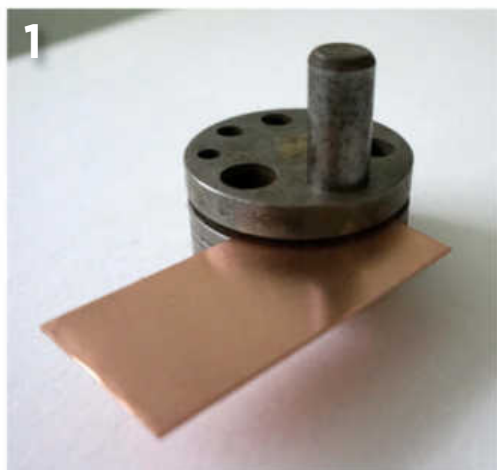


Colorful Enamel Dome Ring

Combine glass on copper with sterling silver

BY KIRSTEN DENBOW

COLOR IS THE STAR of this project with bright, complimentary colored disks. Enamel is a fun, easy way to add color to your work without using stones. It's versatile and allows for an amazing array of creative solutions. I chose to hand draw circles on this piece to echo the disk theme. This ring is enamel on copper with sterling silver bezel and shank. The enamel can be kiln or torch fired. Get creative with color and design and personalize this ring for yourself!



Create the Discs

Photo 1 The first thing you will need is three copper disks of different sizes — one large one for the dome and two smaller accent disks. I used a 1", an 8mm, and a 5mm. You can buy them precut, cut them yourself with a disk cutter, or hand cut them.

Photo 2 Drill a hole in the center of the two smaller disks and one hole a little off to the side on the big disk using the #52 drill bit.

Prep the metal for enameling. Make sure that water sheets off the metal when you put it under running water.

You can use a fiberglass brush under water. I choose to burn off the dirt and impurities in the kiln. Either way, if the metal is dirty, the enamel will not adhere properly.

Photo 3 Dome the metal disks. I domed the big piece so it was almost half a sphere. The smaller two were slightly domed.

Create the Enamels

Photo 4 Enamel the disks. I enameled the large disk Orient Red, the 8mm disk Hunter Green, and the 5mm disk Aquamarine Green. You can use a kiln or a torch.

Design Start

The starting point for this project is the enamel. The colored domes are the center piece! You can keep it simple. More advanced artists can really begin to experiment with added elements and creative details.

MATERIALS

18 gauge copper sheet (or 3 copper disks — 1", 8mm, 5mm)
18 gauge silver sheet
18 gauge silver wire
Silver bezel wire
10g half round silver wire
Enamel crayon
3 colors of enamel — I used Thompson opaque Orient Red, Hunter Green, and Aquamarine Green
Enamel adhesive

TOOLS

HAND AND FABRICATION:

Saw, blades, dapping block, disk cutter (optional), #52 drill bit, drill or flexshaft, files, sandpaper, steel block, liver of sulfur, fine point black permanent marker

ENAMELING: Torch or kiln for enameling, paintbrushes, enamel sifter

SOURCES

Most of the tools and materials for this project are available from well-stocked jewelry supply vendors, many of whom can be found in our Advertisers' Index, page 71.

Be careful not to overfire. If you overfire, the crayon will become blurry and you will lose the sharp detail.

EXCLUSIVE ENAMELS COLLECTION FROM BALL

The family-owned Ball Enamel factory in Stoke-on-Trent, England has been making enamels by hand since the late 1800s and still creates them in small batches under scrupulously clean lab-like conditions. The firm's enamels are highly prized by artists for their gorgeous colors and high quality. Now, you can get 10 bags of Ball Enamels in either bright or pastel colors to create your own domed enamel ring or other stunning enamel jewelry designs. These are exclusive, hard-to-get enamels imported by Allcraft Tools USA right from the factory in England.

Available now at bit.ly/BallEnamelsLJJA.



Photo 5 Decorate the large disk with a design of your choice or keep it plain. I used a black enamel crayon. I like to dip the brush in water to dissolve the crayon so I can use it like paint. I like a small brush such as a #1 or smaller so I can get a lot of detail. Fire on the design. Be careful not to overfire. If you overfire, the crayon will become blurry and you will lose the sharp detail.

Fabricate the Enamel Bezel

Photo 6 Trace the dome on the silver. Then use a circle template to make a second circle 2-3mm bigger than the one you traced. Cut out the disk and file and sand. Set the finished disk aside.

Photo 7 Form the bezel wire around the big dome. Make sure that the ends meet perfectly and do not overlap. Use a file to make sure the ends are straight and flat.

Photo 8 Solder the ends together and pickle.



When the bezel is done in the pickle, take it out, wash, and dry it. Then put the bezel around the dome to make sure it fits. You may need to take a burnishing tool and rock it back and forth around the bezel to make sure it is round and there are not any gaps.

Photo 9 With the bezel still around the dome, sand it flat on a steel block with a piece of 400 grit sandpaper.

Photo 10 Place the bezel on the silver disk. If there are no gaps and the bezel meets the silver perfectly, you are ready to solder it down. Pickle, wash, and dry.

Photo 11 Sand the top of the bezel down on the block with sandpaper so it is even and just tall enough hold the dome in when you push the wire over. If the bezel is too tall, you run the risk of it wrinkling when you set the dome. Add any designs to the edges of the setting. I used a file to add decorative notches on the edges.

Add the Ring Shank

Photo 12 Use the 10g half round and form the ring shank into a “U” shape around a ring mandrel to your size. When you try it on, the ends should stop at the top of your finger. File and sand the edges so it sits flat on the silver disk and there are no gaps where the shank meets the base. If the ends are flat and meet well, the shank should stand up on its own without the need for third hand or tweezers when soldering.

Photo 13 Solder the shank to the bezel. Pickle, wash, and dry.

Apply the finishing technique of your choice. I oxidized the silver and used a green scrub pad to brush the finish.

Photo 14 Ball up the end of the silver wire and feed it through the disks to attach them to the dome. Use a small hot flame to ball the opposite end inside the dome.

Photo 15 Place the enameled dome in the bezel and use a burnishing tool (or bezel setting tool of your choice) to push the bezel wire in over the dome. You are done when the wire is smooth and there are no lumps or bumps.

KIRSTEN DENBOW, a Colorado-based artist, works mainly in enamel on copper and silver and focuses on playful, colorful, nature-inspired work. See more of her work at kirstendenbowdesigns.com.



AN EASIER WAY



Try these shortcuts:

- Enamel just the large dome and leave off the accent pieces.
- Skip the enameling and set a domed disk. Stamp or roller print the disk.
- Skip the drawing and just do colored disks.
- Add a jump ring or bail and skip the ring shank to make a pendant.

see more work

Their Turn
PAGE 8

#1 Design Elements

The color really stands out with these. Choose colors that work well together. I opted for a complimentary color palette. This would easily look just as good with a monochromatic theme. Play with colors and have fun with it!

This is a big playful ring. You can always go bigger or smaller than the given instructions. The steps would be the same. Add details to the bezel such as stamped designs or solder on accents. I made this piece in silver, but you could mix it up and use different metals. Get creative!

LOOK AT WHAT YOU'VE DONE!

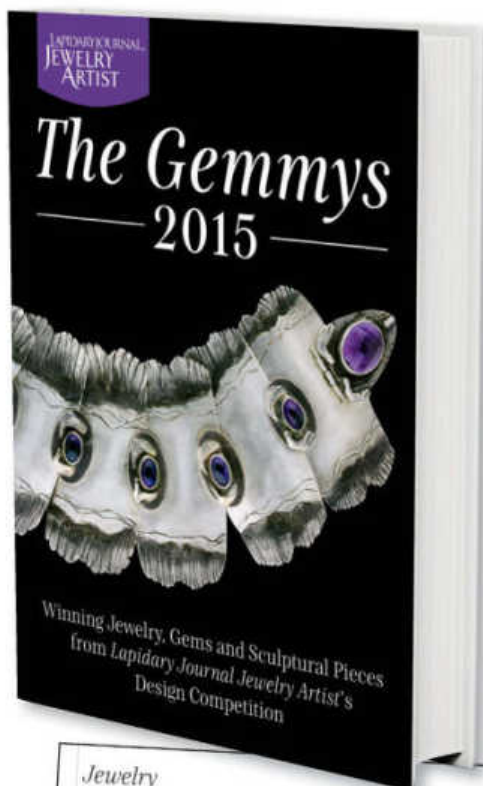
The Gemmys 2015: Winning Jewelry, Gems and Sculptural Pieces from Lapidary Journal Jewelry Artist's Design Competition features more than 50 of the best designs in stone, metal, and other jewelry media. Winning pieces, showcased in a distinctively sized, hardbound, glossy book, were chosen from among entries worldwide and selected by three outstanding experts in jewelry and gems — Donald Friedlich, Sasha Samuels, and Annie Osburn.

Donald Friedlich has won numerous awards for his jewelry, including a Renwick Gallery Acquisition Award; his jewelry is also in many permanent museum collections including the Smithsonian and the Corning Museum of Glass.

Sasha Samuels has received many awards for her jewelry, including the national grand prize from the American Jewelry Design Council, and her work has appeared in many publications.

Annie Osburn has written about jewelry and jewelry artists extensively, and she has been a long-time contributor to this magazine.

See what you or your peers have accomplished in this inspirational volume, and be inspired to do even more. **Available now at bit.ly/Gemmys2015.**



NEWS TO SHARE?

? Facets accepts news and images of new products, innovations, industry happenings, and events as space permits. Share your news by sending items to: KRosenbusch@interweave.com; or Lapidary Journal Jewelry Artist, 88 Glocker Way, #299, Pottstown, PA 19465. Please be sure to indicate "Facets" on the subject line or envelope.

Never Too Old to Learn

If I had my way, I would have become a “professional student.” I love to learn, I love classrooms, I love listening to experts. But I need to earn a living (darn bills), so I can’t devote my time to taking classes. So I do the next best thing — I take online web seminars and classes. And I learn the most amazing things!

Not long ago, I took part in a webinar presented by artist Gayle Bird at CraftUniversityOnline.com on using salt and vinegar to create verdigris patinas on metal. I was instantly hooked! I’m not much for chemicals (chemistry was *not* my best subject), so the simple salt-and-vinegar technique was perfect. I took copious notes during the seminar, asked Gayle questions, and downloaded the presentation from shop.jewelrymakingdaily.com, our online store. Then I experimented with



Karla Rosenbusch
Verdigris Pendants
Copper, salt-and-vinegar patina
PHOTO: KARLA ROSENBUSCH

my newfound knowledge. And I was thrilled with the results.

So now I’m planning my next educational “venture.” Craft University offers some amazing jewelry-making web seminars — and since they’re each only an hour long, time is not an issue. But for more in-depth learning, the

site also offers some great full-length online courses. This fall, the jewelry-making courses that will be available include:

- Master Class: Sheet Metal & Cold Connections with Connie Fox
- How to Launch a Successful Handmade Business
- Soldering Torch Pro: 6 Torches & Their Uses with Kate Richbourg
- Leather Jewelry 101 with Melissa Cable

For full information and to register for courses and seminars, visit the website at bit.ly/CraftULJJA.

I just may sharpen my pencils and join you.

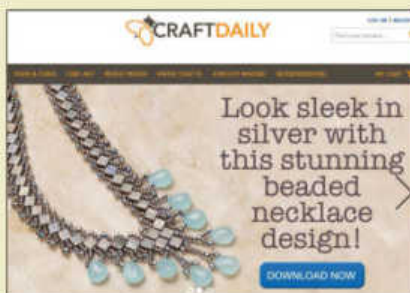
– Karla Rosenbusch
Managing Editor,
Lapidary Journal Jewelry Artist

Practice, Experiment . . . and Create

Whenever someone compliments a piece of jewelry I’ve made and asks me how I did it, I’m reminded of an old joke. “How do you get to Carnegie Hall?” “Practice!” If you want to learn a new jewelry-making technique, learn the basics first. And then do it again. And again. And again. Your first efforts won’t be “ready for prime time” (I have a drawer *full* of first attempts), but with time, practice, and patience, you’ll get it right.

After you have the technique down, it’s time for some experimentation. Take the skills you’ve (hopefully) perfected and make them your own. That’s the fun part!

One of the best ways to practice and experiment with your new skill is to follow step-by-step jewelry-making projects that feature your chosen technique, like those found in every issue of this magazine. Now you’ll find



these and many other jewelry-making projects all in one convenient place online, at the new Create Craft Daily site.

So decide on your technique,

select your projects, and get ready for Carnegie. Visit the Create Craft Daily website at bit.ly/CreateCraftDailyLJJA.

– Karla Rosenbusch, Managing Editor, *Lapidary Journal Jewelry Artist*



LEFT
Chapin Dimond
Pro/Am, 1st Place
PHOTO: COURTESY NAJA TOOL & SUPPLY

BELOW
Priscilla Englert
Student, 1st Place
PHOTO: COURTESY NAJA TOOL & SUPPLY

The Naja Competition Winners

The Naja Tool & Supply recently announced the winners for its 8th annual Jewelry Design Competition, rewarding excellence in the jewelry and metal arts community. The theme of the 2015 competition was “Spoons.” Six awards were presented in two categories — Pro/Am and Student.

MORE AT NAJATOOLS.COM



COMING IN NOVEMBER



Mike Hannickel
Christmas Tree Pendant
Scrap sterling silver
PHOTO: MIKE HANNICKEL

- Tasseled jewelry
- Larimar
- Christmas tree from scrap silver
- Pierced fern leaf cuff



Revamped Stuller Website

Stuller has recently added several new features to its website, making it easier for customers to use and navigate the site. Stuller.com will now offer a selection of suggested chains to accompany setting offerings. It will also be possible search mountings by stone — customers can enter a stone’s shape, size, and desired product type, and the results are filtered to meet those criteria. In addition, the site will offer “flexible style” designs, make it possible for customers to see changes to their designs online in real time through step-by-step customization options.

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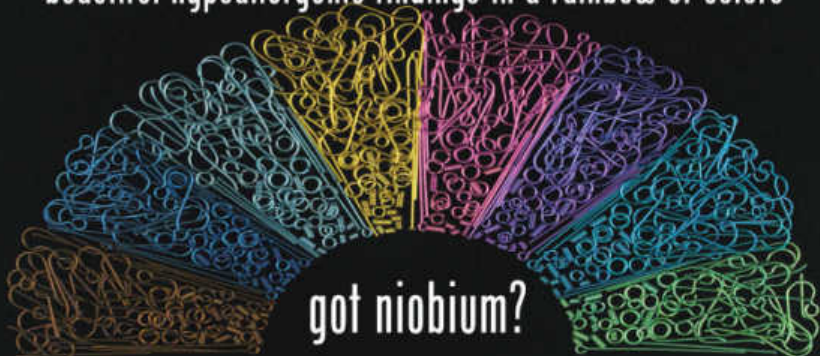
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ASK THE EXPERTS

questions, answers, & tips

By Tom & Kay Benham,
contributing editors

DELFT CLAY CASTING

Q *I'm fairly new to using delft clay, and I've been having so much trouble. I made my model from wax and seemed to successfully make the mold. However, when it comes to pouring in the molten silver, it never seems to fill the mold completely. I worry that it may be something I'm missing and wondered if you would be able to point me in the right direction as to why this may be happening?*

jackcopalsparrow2

VIA JEWELRY MAKING DAILY ASK THE EXPERTS FORUM

A We have worked with delft clay casting and have, too, experienced some of the same problems. When the molten metal cools and freezes in the mold before completely filling the cavity, the causes are usually one of three things:

One, the metal has not been heated to a high enough temperature before pouring so it quickly chills and solidifies, blocking any incoming molten metal from filling the mold cavity. The solution is to heat the metal to a higher temperature before pouring.

Two, the sprue or main passageway into the mold cavity is either too long or too small in diameter, allowing the metal to cool down and solidify. The solution to this is to make the sprue larger in diameter and as short as possible.

Three, the inrush of molten metal generates and traps hot gases, preventing the metal from flowing into and filling the cavity. The solution to this is to cut small air vents at the extremities of the cavities to bleed off the built-up gasses.

There are a number of informative videos on the Internet that address these problems. Hopefully, watching videos as well as following the tips above should enable you make better castings. It may require some practice projects before you master the process. Good luck!

10 YEARS OF "ASK THE EXPERTS"

What exactly is chasing and repoussé? How do I dome a sheet of textured silver? Is dino bone really radioactive? What should I do when my solder turns black? For more than a decade, *Lapidary Journal Jewelry Artist* Contributing Editors Tom and Kay Benham have answered these and other pressing jewelry-making questions from our readers. Now, the first 10 years of "Ask the Experts" have been compiled into one digital volume — "10 Years of Jewelry-Making Questions, Answers, and Tips: Ask the Experts, 2002-2011."



Available now at bit.ly/10YearsAskTheExperts.

REVIEW:

CHASING HAMMER FACES: FLAT OR CURVED?

We are often asked by our chasing and repoussé students why some chasing hammer faces are flat and others are curved. So we put this question to famed Silversmith Liza Nechamkin of Nechamkin Silver Studios who explains her preference for a flat face in this response:

"A flat faced hammer is most appropriate for striking punches of any sort as it prevents the blow from glancing off the edge of the tool being struck. A round faced hammer creates the opportunity for repeated glancing blows which taxes the hand holding the punch while it must hold tighter to maintain control. Any slight waver from a directly centered blow will glance off the punch. It may be slight or even imperceptible but, repetition of this motion leads to fatigue and awkwardness in work. A flat face allows slight variation off of a centered blow to the tool. This keeps the force of the blow traveling straight through the tool shank and into the work with no compensatory effort from your tool holding hand."

Be sure to visit Liza's website, nechamkin.com, to view her portfolio of chasing and repoussé work. While there, you may also wish to drool over her chasing and repoussé tools, like the **Nechamkin Limited Edition Pro Series Chasing Hammer**.

One look was all it took. We were immediately awestruck by the beauty and potential of Liza's new pistol grip chasing hammer. It is one sweet hammer from the tip of the pistol grip handle to its bold hammer head design. We longed to hold and



hold the elbow less elevated than usual while still keeping the wrist in line which reduces stress on the shoulder joint. The flawlessly thinned shank of the handle provides a wonderful whipping action. While the weight of the hammer head is a bit heavier than the hammers we generally use for our initial chasing passes, its shape and balance allows a very light touch without feeling that you are fighting to hold back. This pistol grip design

fondle it. We contacted Liza for an opportunity to write a review and when the hammer arrived we were not disappointed.

While the design of the head is based on the 17th century forged chasing hammers Liza has worked with over the years, the new hammer head is CNC machined from 440-c stainless steel and is heat treated to 58 Rockwell hardness. It is hand finished and laser marked with the Nechamkin name, something we've never seen on a hammer head before. The face of the hammer is flat and weighs 3.7 ounces. Here we have a hammer that is a work of art, designed and crafted at Nechamkin Silver Studios in New Jersey. Its handle has a true pistol grip design which is hand-shaped in-house from locally sourced cherry wood which has a hand rubbed oil finish. The heads are fit and set by hand the old fashioned way, using hand shaped hardwood wedges.

We couldn't wait to put the hammer through its paces. The pistol grip handle fits our hands perfectly acting as a natural extension of our wrist, arm, and body. The downward curvature of the pistol grip allows one to

provides easy control for light, medium and heavy strokes and eliminates most gripping errors that can lead to fatigue and discomfort when chasing for long periods of time.

The hammer thoroughly lives up to our expectations and receives an enthusiastic two thumbs up. We highly recommend it for anyone doing serious chasing and repoussé work. We predict that Liza's Nechamkin Silver Studios will soon be hard pressed to keep up with the demand. It is a "must have" for our workshop and one thing for sure we'll need two to eliminate any disagreements over who gets to use the "good" hammer.

Liza Nechamkin earned her BFA

from the Rochester Institute of Technology, School for American Crafts and went on to work for Tiffany and Company for 13 years as a silver-smith/chaser. During this time, she developed her silver restoration business and began to instruct chasing and jewelry workshops. Liza resigned her position with Tiffany and Co. to manage Nechamkin Silver Studios full time and pursue the development and marketing of her chasing tools. Additionally, she teaches, lectures, and exhibits her chased works nationally, and is the creator of Nechamkin Chasing Tools™. Liza Nechamkin Glasser is a highly skilled and accomplished chaser, specializing in the creation of custom silver pieces that are rich with highly ornamental chasing and repousse designs. Images of her work are included in a recent book, *Chasing and Repoussé Methods Ancient and Modern*, by Nancy Megan Corwin.

ASK THE EXPERTS VIA EMAIL OR SOCIAL MEDIA!

Send your questions and tips to: karla.rosenbusch@fwcommunity.com. Or post them to [Facebook.com/JewelryMakingDaily](https://www.facebook.com/JewelryMakingDaily) or [Twitter.com/JewelMakingDaily](https://twitter.com/JewelMakingDaily). Use the hashtag #AskTheExperts.

(Send snail mail to: Lapidary Journal Jewelry Artist, Attn.: Ask the Experts, 88 Glocker Way #299, Pottstown, PA 19465.)

Please include your full name and where you live. Answers may appear in a future issue.



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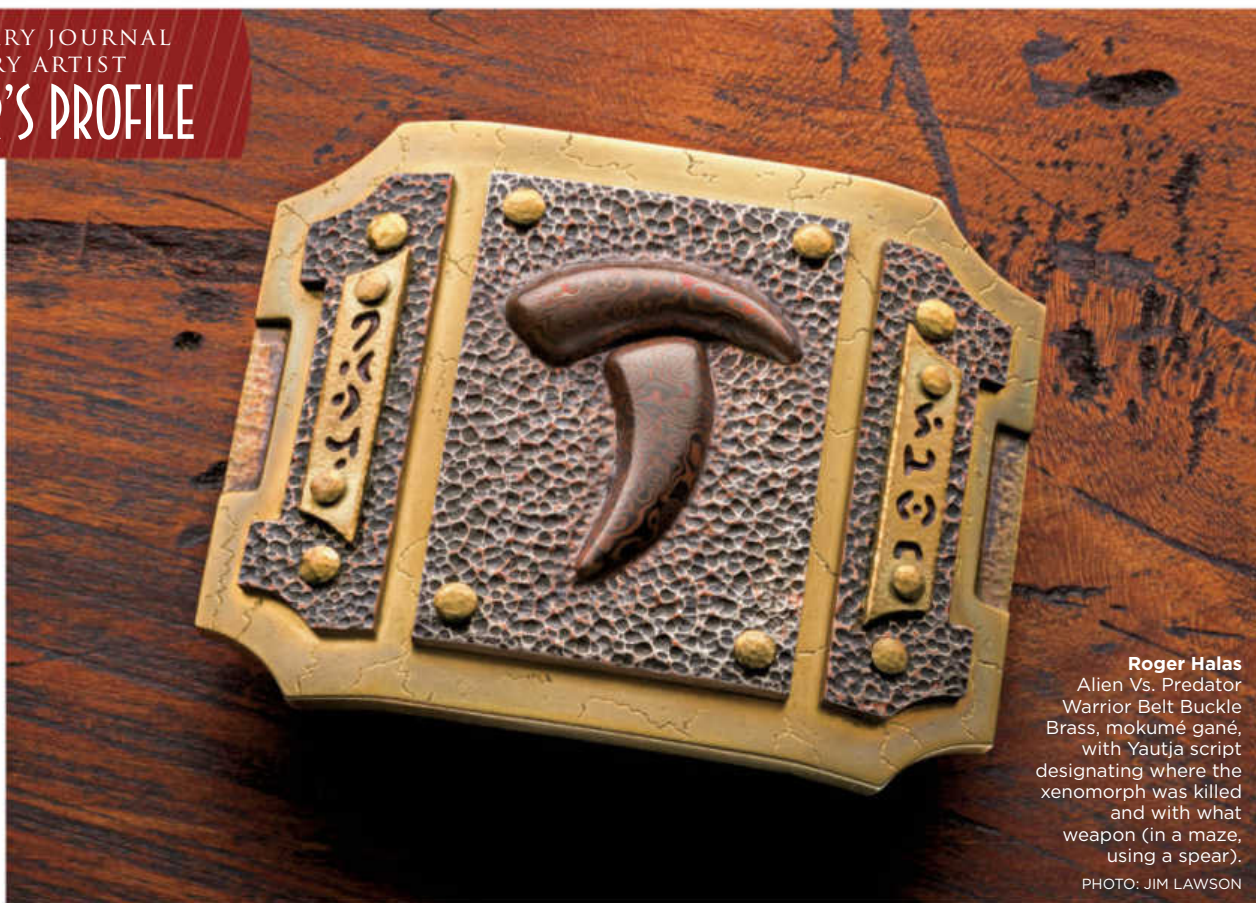
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and with what
weapon (in a maze,
using a spear).

PHOTO: JIM LAWSON

Roger Halas

DONE

I've designed pieces for many clients in the entertainment industry. I've also done costume work that has been featured in film and television.

DOING

I like to experiment, to try out a new process or use a material in a way that hasn't been done before. Art, as a tangible expression of the imagination, is bound only by the laws of physics, chemistry, or the mechanics inherent within a given process. When those laws are understood and used as tools rather than obstacles, art can develop into something extraordinary.

FIRST PIECE

I did my first pieces in junior high school metal shop. One project was a pair of barbecue tongs that my dad

still uses today. They're not pretty, but they work.

HEROES

I can't talk about heroes without mentioning Giger's biomechanical art. I also believe all of us owe a great deal of credit to the first humans who discovered how to forge metal. Moreover, civilizations are often evaluated based on their utilization of resources: Bronze Age, Iron Age, Computer Age, and so on. These resources, and those who put them to use, help further our development as a technological species and as artists.

DESIGN SOURCES

Most of my work is inspired by everything that is strange, fantastic, misunderstood, or even terrifying. The worlds of science fiction and fantasy, legendary creatures, ancient

mythologies, time travel, dinosaurs, aliens, mutants, superheroes, and villains — I like them all.

FAVORITE PART OF DOING

My creative engine is fueled by the element of surprise. I never know what, exactly, my pieces will look like in the end.

THE ONE THAT GOT AWAY

I always regret walking away from meteorite slabs that could be modified for jewelry. Fortunately, this is offset by the realization that there aren't enough hours in a day to focus on every project I'd like to.

ON BENCH NOW

I'm having fun making belt buckles. You can see a lot of my latest work on Facebook — facebook.com/RogerHalas.

LATEST VENTURE

This fall, I'm presenting a week-long course online at Craft University on creating your own ear cuffs. (See my own ear cuff design in this issue on page 46.) You can register for the course at bit.ly/CraftULJJA.

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